

"The Mirror" Moves to Putnam Building

THE

NEW

YORK

DRAMATIC MIRROR

JULY 29, 1914

TEN CENTS

MISS OTTOLA NESMITH

Drama League of America, by Mrs. A. Starr Best



The Miracle Man, George M. Cohan, his wife and The Only Son, George M., Jr.

**MOSTLY
GEORGE
M. COHAN**



Helen Frances Cohan, eldest daughter of a distinguished father.



Anne Sutherland and her dog in front of her home, "Thistledown Lodge," at New Canaan, Conn. Miss Sutherland will create an important part in a forthcoming New York production.



Photos B. W. Dunn.

A recent Cohan and Harris convention. At top, from left to right, Helen Frances Cohan, Mary Agnes Cohan, Sam H. Harris, Raymond Nolan, Dorothy Nolan and G. M. C. Below, Mrs. George M. Cohan holding George M. C., Jr., Mrs. Sam Harris and Walter Moore.



Carl Brickert in Bermuda, holding up a rock on which Annette Kellerman disported recently for the cinema.



Blanche Hall has just returned from her home in Los Angeles, and will probably resume the leading role in one of the companies of "Peg o' My Heart."



E. M. Newman, the American travel lecturer, and his dragoman, on the River Jordan, Palestine. He is now touring the Holy Land in wagon and special camp equipment, gathering material for talks next Winter.



B. W. Dunn.

Sam Harris, of the firm of Cohan and Harris, snapped on the links at Dunwoodie, by his genial press agent, Edwin Wallace Dunn.



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MIRROR**

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No. 1838



THE DRAMA LEAGUE OF AMERICA

IT was about six years ago that several good ladies of Evanston, Ill., a suburb of Chicago, made the surprising confession to each other that they loved the theater. Finding that interest common, they bound themselves together into a club having the incorporated desire to encourage better examples of drama in the home town and afield. That was the beginning of the Drama League of America. And it grew. The statistics of the League are not available just now, but one year ago the record showed more than 60,000 affiliated members, while seventy-five universities and 300 clubs were enrolled under the banner that floated over a great number of State federations and some thirty-six metropolitan centers.

Now this wonderful growth did not mean just the unaided exploitation of a good idea, for even best ideas do not spread of their own volition. They must have a disseminating force behind them. That oft-quoted but never located maxim of Emerson's that "a man may live in the woods, but if he makes a better mousetrap than his neighbor, the world will beat a path to his door," requires the addition of something about exploitation before being wholly true. This is why I kept my weather eye open for the mountain of energy that made Drama League centers spring up like mushrooms, over night. And at last I discovered it in the person of Mrs. A. Starr Best, one of the original Evanston group, organizer of the League itself, and until the recent election of Dr. Richard Burton, its president.

Even as I made my appointment to talk to her, she had come from organizing centers at Buffalo and Cleveland, and was considering the organization of a few others. And for aught I know, she may have contributed a few more to the chain between the time I left her and dinner.

"The Drama League is not to be regarded as a woman's club," she remarked. "It was begun out of a club that was already one-third men; and now the masculine contingent is more than one-half. On the board, that at present conducts the affairs of the League, there are more men than women. The scope of endeavor embraced in its announced purpose, appealed indiscriminately to both sexes. Of course, while the idea stimulated sympathy—for the suggestion of having something better in the way of dramatic entertainment is far-reaching, to the person living outside of New York, at least—something was required to gain a material interest.

"Our way of branching out was almost always through the medium of correspondence. The letters were usually directed to some local organization that had a tendency to notice the dramatic trend, and, after the first response, it was not difficult to bring them into accord with us. One thing we had to watch out for continually, was to prevent the work falling into the hands of inefficient or unscrupulous persons, for that would soon have turned the whole scheme into a bubble, which most assuredly it was not and never has been. The growth has been phenomenal. I attribute that to the circumstance that there have been so few false starts, and that fact, in turn, to the harmonious activity of people who are not just surface workers. Yet we have not had any more workers than we need. We could line up a great many more centers, of the less

pretentious kind, if we had assistants whom we could expect to undertake mere office drudgery and routine. I have, at one time, personally addressed 4,000 letters by hand. Of course I would have used a typewriter had I been able to operate one.

"Notice that the Drama League of America never attempts to judge plays; it merely aims to keep in touch with those plays deemed worthy the attention of its members. Originally, the plan was to support plays regarded as creditable, which later became enlarged to mean more particularly, also, support of creditable plays that appeared destined for early failure. That, of course, made our organization a considerable quantity to theatrical producers, who



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MRS. A. STARR BEST.

need, above all else, to be assured of a public for their offerings.

"The difficulty came in trying to set a standard of play value by which the playgoing committee could mark its judgment. And, finally, we came to find that no such standard exists, or, if it does, it was too open to misinterpretation for anyone but a professional critic to tamper with. So it came about that our standard—if I may call it that after saying that none exists for us—was in our elastic demand that a play be moral, not stereotyped in manner of handling, and above all honest and earnest. The play comes first, and it must be well-built and acted, for we have a great deal of respect for and attach much importance to capable acting. Of course, the acting receives more attention in the case of revivals of the old, classic plays, where their dramatic merits are matters of common understanding.

"Probably the thing we are most interested in at

present, is in building audiences, to supply a definite idea back of going to the theater, instead of just that indifferent attendance at the playhouse that has been so prevalent in this country. On that principle, of teaching people to look for something in a play, we are creating audiences where they never existed before. This leads to what we call our 'circuit scheme,' whereby we bring the better plays approved by our playgoing committee, into the smaller places where managers cannot ordinarily make such engagements profitable. We merely request members in those places to signify their readiness to patronize the plays when they are brought, and so assure the manager that the venture will be worth his while. In brief, the circuit scheme is an organization of the one-night stands. For that we have paid organizers who gather the subscriptions. Usually there are from three to five plays for each community. Next season it will be in operation over a wide territory. B. Iden Payne, the *Irish Players*, and George Arliss in *Disraeli*, have all profited by this arrangement.

"We will never produce plays, or it is not at all likely as long as the present ideas hold sway. The function of the Drama League is to encourage the production of better plays by providing audiences to appreciate them, and not to compete with the managers. It is an active, constructive work, ever with a view to the situation that is to come. The children are the audiences of the future, so they are not left out of consideration. Every effort is made to inculcate the proper spirit in them, to provide them with discriminating intelligence in theater-going. Such things as the Shakespeare pageant of Chicago and the work at the playgrounds all contribute their shares in this direction. By indicating to a few persons where they may go to the theater with profit, we are creating many more playgoers; for pleased people send others, the best and most legitimate method of increasing theater patronage. Organizing circles of people whose interest in the theater has been casual, studying communities, creating clubs and making them factors in a national movement, encouraging debating societies of normal and high schools to give some attention to drama, and otherwise stimulating the desire for wholesome recreation, is all within our province.

"I think the finest thing about the Drama League, considered generally, is its breadth. It is a striking feature that it appeals to every audience, and that means to the academic, society and middle-class audiences, each of which emphasizes a different phase of playgoing. Managers recognize this to such an extent that they have, on numerous occasions, reprinted our bulletins at their own expense, for public distribution. Our bulletins, which list the plays approved by our playgoing committee, are sent to our members only, for we feel that if they are published in the press, they will make it unnecessary to join the League in order to profit by its advantages.

"The three noteworthy things accomplished by the Drama League, are our circuit scheme, the *Drama Quarterly*, published in Chicago, and the 'Drama League Series of Plays,' published by Doubleday, Page and Company."

ARTHUR EDWIN KNOWLTON



A SCENE FROM ACT III, "HE COMES UP SMILING," REPUBLIC THEATER, AUG. 6.

MADAME CRITIC

ONE day last week, when the hot weather had us in its stranglehold, there came over me that human longing to fly the city and hie me to some spot where mountains supplied the shade of skyscrapers, where trickling brooks and cool lanes caused one to forget the dried asphalt streets, and where bubbling springs made soda fountains with their chemical illusions of thirst allayers too poor a substitute even to be regretted.

One other condition I counted as necessary—there must be no actors, no theaters in the place, for to prove most beneficial, the life should be primeval and all thoughts of work, the bright lights, the daily exchange of chatter about incidents in our world of the stage banished completely.

So it happened that I journeyed under the Hudson, through Jersey, forth into the great unknown portion of the hemisphere so ignored by Manhattanites until compelled to acknowledge its proximity.

I blithely unpacked by trunks at Berkeley Springs, W. Va., boldly slipped my French heels into common-sense shoes, and proceeded to breathe the moderate-priced, pure mountain air and to drink the wonderful water and to enjoy the scenery, revelling in the fact that the view had not yet passed into the hands of apartment owners.

Some twenty years ago Berkeley was a fashionable resort, but tastes as to Springs seem to change as quickly as the choice of Broadway dining places, and so Berkeley has been waiting and hoping for a return of favor. There are a few families faithful to its memory, whose children and grandchildren spend their Summers here to drink its waters, which really afford amazing cures for rheumatism.

Talk about Lourdes! Why go so far from home when a visit to the grove at Berkeley will give one a chance to see men and women who came to the Springs on crutches which they afterward discarded. The Berkeley devotees will tell you in awed tones that the water contains radium.

At any rate, as I sat in the grove sipping a glass of the mysterious liquid and making a wish as I drank, that a bit of radium might flow into my pen during the coming season when there is bound to be a new play opening every night and almost every afternoon for weeks to come, my thoughts flew to Broadway and the tired actors who haven't signed yet. I wished they might all visit Berkeley and become radiumized. I began to miss the theatrical atmosphere with a genuine feeling of nostalgia.

The conversation of Army and Navy men in regard to the merits and needs of their department of the present Administration; of business men who dealt with stocks and millions earnestly; of magazine writers as to the harassing methods of editors and their rates per word; of newspaper specialists on all subjects, political and social—but oh, for the sound of a well-trained voice with a range of orchestra rows as far back as the last letter in the alphabet, which would say, "When I created the role of —,"

Sometimes day dreams do come true.

Just then a deep voice came from somewhere near. It was different from all the others, and somehow it conjured up Greek temples and Roman forums.

Its owner hove in sight.

It was the noblest Roman of them all—R. D. MacLean (Mr. Shepherd, as he is correctly called here). With him was his charming wife, Odette Tyler, who, I later learned, is one of the social leaders at Berkeley.

Mr. MacLean has recently purchased a beautiful estate up the mountain, where he enjoys the care-free life of a country gentleman. "The Pines," as his place is called, occupies a commanding site and is one of the show places of Berkeley, which is proud of its one actor family.

When I first saw "The Pines," I looked at its owner in surprise.

"Why do you act?" I asked, "when you own a town house in Washington, this place, and are building another home in Hagerstown?"

"Because I love acting," he replied, "and my wife loves it. Sometimes the call of the stage is too strong to be resisted, and so we leave home to play week stands. Curious impulse, isn't it, when we should be satisfied with an even sort of existence?"

I asked him what he thought were the chances for the classic drama during the coming season.

"I don't see a ray of hope in the immediate future for it," he replied. "The classic drama has never been really popular, even in those days when it was most patronized. But what popularity it formerly achieved has been constantly on the decline, until last Spring witnessed almost its last gasp. I doubt if it can be revived at an early date.

"Certain actors and managers deserve much credit for their faith in the classics. For years they worked indefatigably and spent their money freely to keep alive plays that were worthy of their efforts. After a while they were compelled to take booking in one-night stands, with occasional weeks thrown in by way of a rest period. And now, who wants Shakespeare? Even the Southern route, which could be depended upon for a steady patronage, began to withdraw its interest, with the result that down South has become about the worst field a classic actor could choose.

"Last Summer at this time there was an unusual impetus given to Shakespearean productions. A number were planned and presented and encouraged by this promising movement. Still other players who had not until then thought of Shakespeare began studying the old roles. Then, suddenly, the bottom seemed to drop out, and no one wanted Shakespeare. New York alone could not be blamed for this—nor could moving pictures. The change was general.

"I read various announcements of productions for the coming season, but fail to note any with Shakespeare's name attached. We hoped last Spring that Faversham might be so encouraged in his classic repertoire that he could keep right on and help lift the stage from the commonplace rut into which it has un-

questionably fallen. The theater needs a good, old-fashioned thrashing to restore it to its former dignity. I don't say this because I have for so long been identified with classic roles. As a matter of fact, I prefer character parts and consider that my best work is done in them. But I do wish the public would not declare so unanimously for the type of plays which do not teach anything except how to make one's brain a blank for a couple of hours.

"One evening last Winter I attended an opening performance in New York of a comedy with an unmeaning title. I was the guest of a prominent critic.

"All around me people were laughing heartily. I was bored to death. The critic was bored, too. However, we remained until the end of the play. On our way out I heard many favorable comments.

"Do they really like this thing?" I asked the critic.

"Why, it's a hit," he said.

"But what is there about it that they like? It's rot, in my opinion."

"It is rot," he agreed, "but they like it and it will go."

"I didn't believe he was right, but the next day the papers had headlines calling the play a hit, and a few days ago I read an announcement to the effect that several companies are to be sent out in this very play."

"But what will become of the classic actors if there is no demand for Shakespeare?" I asked Mr. MacLean.

"There aren't so many of them, you know," he replied. "I understand that Bothern and Marlowe are to take a long rest, William Faversham has new plays planned for production, Forbes-Robertson has said farewell to us, Charles Hanford, who played so long on the Southern route, abandoned Shakespeare two years ago. About the only one left is Mr. Mantell. I believe he will stick to his colors to the end of his career—all the more glory to him."

And right here we drank a toast to the classic drama in simple, complex radiumized Berkeley water.

MADAME CRITIC.

LADEN.—Mark Laden's publicity work for Iada, the dancer, whose picture graced the cover of *The Mirror* of July 15, brought him applications from twenty-one different dancers within two weeks. Mr. Laden's efficiency in this line has been frequently demonstrated and never better than in his management of Madame Gaski's last season's concert tour and the tours of George Harris, the American tenor, and the Croxton Quartette.

TJITJENS.—Paul Tjitjens, who wrote the music for "The Wizard of Oz," is back in New York from Berlin, where he has been studying and composing for the past few years.

SENDREI.—Arthur Sendrei, who was the chief conductor of the Century Opera company last season, has been engaged in a similar capacity for the Stadt Theater of Königsberg, Prussia.

GORITZ.—Otto Goritz, of the Metropolitan Opera company, recently scored a big success in "The Flying Dutchman" in the opera at Hamburg.



Personal



CLAIRE.—The new London Gaiety piece is a sort of musical revue which Paul Rubens has written and composed, and which will be produced soon. The new leading lady of the Gaiety will be our own Ina Claire. George Grossmith will be in the cast.

DUFFIELD.—Miss Blanche Duffield, the soprano prima donna of "Sari," is at Elms Inn, Harrison,



MISS MARIE LOHR.

The Talented London Actress Engaged by Mr. Charles Frohman.

Me., recovering from the hard strain of her season's work, studying and improving her splendid voice. At this writing Miss Duffield is still disengaged for next season.

DUSE.—The report reaches us from Rome that Eleanora Duse will probably never again appear on the stage. Though she is still comparatively young, she is suffering from a disease that makes her practically helpless. Her last appearance in this country was in 1902, when she presented a group of plays from the pen of D'Annunzio.

FRIEBUS.—Theodore Friebus in the early days of his career was the victim of a biographical error which has communicated itself like a disease in spite of his efforts to eradicate it. His early biographer said Friebus was born in Germany, and the statement was recently repeated in *The Mirror* in a sketch of the well-known player. The truth is, Friebus was born in Washington, along with Miss Billie Burke, Miss Ina Claire, Wilton Lackaye, Ottola Nesmith and other celebrities. His father was a native of Germany and sent Theodore there at an early age to complete his education, but he was born under the Stars and Stripes.

FOXHALL.—George Foxhall, dramatic editor of the *Springfield Union*, suddenly resigned his position with the paper last week. Mr. Foxhall came to the *Union* last September, taking the place of Howard P. Merrill, who has since died. During his incumbency Mr. Foxhall has made an enviable name for himself as a fair, sincere, and wholesome critic who knew what he wanted to say, and said it for the best interests of actor, manager and public. Although his reviews at times stung deeply, the local managers and actors, as well as visiting theatrical people, found in him a person with all the human sympathies of a man, and before many weeks had passed, there was not a person he had come in contact with who did not stand behind Mr. Foxhall's sincerity and integrity, regardless of what he may have said. Before coming to the *Union*, Mr. Foxhall was editor of one of the *Munsey* magazines, and a most popular contributor to several publications. Since leaving the paper he has refused himself to visitors, and is now busily engaged perfecting a novel and a short story upon which he has been working for some time. Mr. Foxhall's literary style has been characterized as one of the most scholarly, yet virile, of present-day writers. A. L. S. Wood, who acted as dramatic editor during the greater part of Mr. Merrill's illness, has been appointed to the position left vacant by Mr. Foxhall's resignation.

HOWARD.—George Bronson Howard has informed his Broadway acquaintances that he has forsworn the advertisement alley for good and all. In three

months he has not been in New York once; also, he has given up writing for the stage of to-day, because, he confided to a friend the other day, it's a little too much Bowery boulder style to suit him. However, a short story, with all the rights, American, English, film, etc., easily net him \$1,200, or \$7,500 for a series of six; so why worry? Moreover, he has been writing a 800,000-word novel the past year, and from all accounts it reveals Broadway in all its nakedness. Louis Sherwin has evidently had a peep at the MS., for he says it is easily the biggest American novel.

MULDENER.—Miss Louise Muldener is spending the Summer at her bungalow in the Catskills. She writes: "I am so glad to have subscribed to *The Mirror* during the Summer, receiving it promptly every Thursday morning. Up here in the mountains it is to me an interesting link with the theatrical world."

NESMITH.—The pensive young face on the cover of this week's *Mirror* belongs to Miss Ottola Nesmith, whom David Belasco has just discovered and annexed to his staff of artists. Miss Nesmith comes of rather fine stock. Her father is Captain Otto A. Nesmith, U. S. A., and her mother was Blanche Vaughan, a noted actress, who created the soubrette part in "The Still Alarm" and starred in "The Silver Spur," after three seasons with Roland Reed, with McKee Rankin in "The Danites" and "Forty Nine," and with many other standard attractions. Miss Nesmith, who inherits her stage genius from her mother, was born in Washington while Captain Nesmith was attached to the War Department. She went on the stage in a San Diego stock company, playing the ingenue role in "Under Southern Skies," and then appeared successfully under Lester Lonergan at Salem, at New Bedford, with the Woodward Stock company in Omaha, and as the leading woman in the stock company at Lancaster. She soon became known as the youngest leading woman in the United States, and she evidenced her versatility in the great range of parts in which she appeared in one season: "Sappho," "Madame X," "The Butterfly on the Wheel," "What Happened to Mary," "The Third Degree," "The White Sister," etc. In "The Vanishing Bride," for which Mr. Belasco engaged her, she has the title-role. Miss Nesmith is highly educated and accomplished. She is fond of music and plays the piano expertly. In California her dancing of Spanish dances at fiestas was highly praised. Owing to her father's profession she has seen a great deal of America. For two years she lived in Alaska and one year was passed in Cuba. Belasco seldom makes a mistake, and his selection of Miss Nesmith augurs a brilliant career for this accomplished young artist.



White, N. Y.

MR. PHILIP BARTHOLOMAE.

Author of "Over Night," "Little Miss Brown," "When Dreams Come True," and other established successes, whose latest musical play, "The Model Maid," is now in rehearsal. Mr. Bartholomae will be unusually active the coming season, directing the tour of Joseph Santley in "When Dreams Come True," furnishing several novelties for the vaudeville stage, and exploiting a number of "finds" both in serious and musical comedy offerings. As author-producer-manager, Mr. Bartholomae has become an important figure in New York theatricals.

POPULAR MANAGERS

Mr. Daffin's first experience in the theatrical business was at the age of fifteen years, at which time he was "prop boy" at the Davis Opera House in Marianna, Fla. After one year he was promoted to usher. After serving two years as usher he finally secured a lease on the Davis Opera House, changing the name in 1908 to the Empire Theater. This theater had two years of success, and in 1900 Mr. Daffin built the Pastime Theater, exclusively for motion pictures, and



Seaford.

MR. C. E. DAFFIN.

Manager of the Daffin Theater, Tallahassee, Fla.

also leased at the same time the new Auditorium Theater, where legitimate attractions were played.

In 1911 Mr. Daffin saw an excellent opportunity for a new theater in Tallahassee, capital city of Florida, and through his influence finally interested Mr. H. V. Maund to build him a new theater in Tallahassee, known as the Capital City Theater, which he opened Sept. 25, 1912. This house also thrived for two years, after which time the property changed hands and Mr. Daffin secured a five years' lease and changed the name to the Daffin Theater, where he runs feature pictures and legitimate attractions. This house was opened Sept. 25, 1912, with "Polly of the Circus." Since that time he has played the majority of the largest attractions showing in the South and has not had a single dark night since the opening. The Daffin Theater has a seating capacity of 1,200 and is modern in every respect, with ample stage room for any attraction that tours. This house is located on the ground floor, and is represented by both Klaw and Erlanger and Charles A. Burt as New York representatives.

It is understood that a successor to Mr. Acton Davies, for eighteen years the dramatic critic of the *New York Evening Sun*, has been selected. A member of the staff is to be assigned to the duty of reviewing the plays of the season, and the assignment will be placed under the jurisdiction of the city editor of the paper. Regarding the future of Mr. Davies, nothing has developed. At last accounts he was sojourning in London, seeing the plays presented in the British capital. It is surmised that he will be heard of again in the capacity of a local play reviewer, but it is not improbable that he will devote his talents to writing motion picture plays or administering first aid to ailing plays.

I CARE nothing for a critic who deals only in details. The true critic deals with principles.—FASHION-LIN FREDERIC.

SOME one has said that the story of a good play moves beneath the dialogue like the works of a watch beneath the hands.

NOTHING is inconceivable that does not contradict itself. The improbable is not that which lacks truth, but that which lacks the appearance of truth.—ULRICI.

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145 W. 45th St., New York

"THE MIRROR'S" NEW HOME

As announced in last week's issue, THE DRAMATIC MIRROR will remove its business and editorial offices from their present location at 145 West Forty-fifth Street to more commodious quarters in the Putnam Building, 1495 Broadway, corner Forty-fourth Street.

The present publishers of THE MIRROR have for some time contemplated a change of quarters, as the paper was rapidly outgrowing its accommodations with the large increase of patronage which has come with the change of ownership.

The only difficulty was to find a suitable location within the theatrical district which would be accessible to its friends and patrons.

THE MIRROR's new quarters are ideally situated, taking up a large section of well-lighted space on the second floor of the building, facing Forty-fourth Street and the Hotel Astor on one side and Times Square on the other.

It is hoped that the removal can be effected by August 15. After that date—possibly before—THE MIRROR force will be pleased to greet its friends at the new quarters, and the paper will be issued from the new address.

This move is the direct result of the remarkable prosperity which the paper has experienced within the past two years under its vigorous editorial and business policy. It is only one milestone in its record of progressive stages. It will continue to represent the dramatic, vaudeville and motion picture interests in a clean way.

Certain papers pretending to represent these interests have pursued a question-

able policy, which has left a stain upon the profession of acting and the stage generally. THE MIRROR has always held the highest opinion of the men and women who make a profession of acting and the men who invest their money in legitimate amusement enterprises, and for thirty-five years it has been the organ and spokesman of American entertainment enterprises of all kinds.

Those most lax in according their support to the paper have been the players themselves. To the latter particularly the publishers of THE MIRROR now appeal for their support and encouragement. It is not enough that they buy a paper once a week at a convenient newsstand. A great many who have received favors with absolute gratuity at the hands of the paper can well afford to use THE MIRROR's advertising columns for standing cards and professional announcements with profit to themselves as well as a token of their good-will and encouragement. We accordingly hope that the actors in all branches of the profession will stand loyally by the paper that has their best interests at heart, and prove their loyalty in a more substantial way than they have in the past.

A PUBLIC DEFENDER

A CORRESPONDENT calls the attention of THE DRAMATIC MIRROR to the growing interest in the appointment of a public defender as an officer of every court of justice, and the importance of the movement to the theatrical profession.

The plan in brief is to appoint a competent lawyer at public expense, whose duty it shall be to act as the legal defender of any person accused of an offense, with powers and resources similar to those given the public prosecutor.

The argument, of course, is that the prestige and resources of a whole State or city are back of a prosecutor to work out the conviction of any one charged with a crime. The defendant at best, if he is penniless, either gets a lawyer who is not paid for his services nor is interested in his case, assigned by the court to defend him, or else involves himself in ruinous expense in hiring lawyers to represent him, whether he is guilty or innocent. If acquitted he has no recourse against the State or city which prosecuted him. He has been in jeopardy of life and limb and has mortgaged his house to the last dollar—

taking an average case—to defend himself against the assault of organized society.

The poor and ignorant are often the victims of judicial miscarriage. Hordes of jack-pot lawyers prey upon prisoners; and the theatrical profession, coming and going according to their bookings, are prominent among the long-suffering victims of unjust and discriminatory legal kinks, merely because they are strangers and still vagabonds, in the unrevised code of Puritanic intolerance.

The experiment has been successfully tried in Los Angeles, where there has been a public defender since January 1; in Portland, Ore.; Houston, Texas, and Oklahoma; and recently the New York County Lawyers' Association appointed a committee to consider the subject, and the Brooklyn Bar Association took similar action.

The problem is one in which every manager and the Actors' Equity Association should manifest an active interest and do what is possible to further.

PASZTOR NOT PAUL BENEDICT

Editor DRAMATIC MIRROR:

SIR.—Will you allow me to correct the statement in this week's issue of THE DRAMATIC MIRROR that one Paul Benedict is the author of the play, "Innocent," and that the name of Arpad Pasztor is merely a pseudonym of Paul Benedict. Mr. Arpad Pasztor, whom I represent in this country, is a Hungarian dramatist of note and the editor of *As Szépi*, the most influential newspaper of Hungary; he is the sole author of the play, "Innocent," of which Mr. George Broadhurst has made the American adaptation, and which will open the season of the Eltinge Theater on Sept. 7.

Sincerely yours,

HANS BARTSCH,

July 25.

Representing Foreign Authors, Composers, and Publishers.

[The information was derived from the official list of copyrights published by the Government.—Ed.]

COINCIDENCE?

Editor Dramatic Mirror:

SIR.—The gossip that has filled dramatic columns of late regarding the alleged similarity between the central idea of Lawrence Riving's new farce, "Apartment 13-K," and the Field-Mayo farce, "Twin Beds," reminds me that this young dramatist's initial production was open to a suspicion of "unconscious assimilation," at least. Though strange to relate, there has been no professional critic to note the fact.

Reference is, of course, made to the one-act comedy, "It Can Be Done," which was hailed as an original and striking example of up-to-the-minute humor when done by Holbrook Blinn and the Princess Players last Winter. Briefly stated, the act depicts the efforts of an adventurous to fleece a sophisticated New Yorker, her fellow passenger on an observation car. When all other appeals prove fruitless, the fair one disarranges her apparel and toilet, and, when the conductor appears, accuses the New Yorker of attacking her. A first inclined to believe her story, the conductor grasps the true status of affairs when the New Yorker points to the long ash on the cigar he is smoking. Perfectly intact, it furnishes him with the same incontrovertible alibi that the spider gave the royal Scotch fugitive.

It was this curious incident that supplied all the sparkle and bite which Mr. Riving's work could claim. Without it, the little comedy would not have been worth a second's consideration. The commonplace denouement, in which the lady picks the "wise" one's pocket as the train lurches them into proximity in anastorish and obvious comparison with the cigar incident. Yet alas and alack for our young dramatist's claims to originality! Both the setting and the leading incident of "It Can Be Done" had served their turn in motion-picture drama and fiction long before Mr. Riving was heard of.

About five years ago the Essanay Company produced a film entitled "The Adventuress," with Miss Martha Russell in the title-role; this very production marking, by the way, Miss Russell's advent as a star of the silent drama. The plot of "The Adventuress" was absolutely the same as that of "It Can Be Done," barring the bromidic ending that Mr. Riving gave his playlet. What is still more remarkable, the *Saturday Evening Post* published, during June, 1912, a short story by Edwin La Ferre, in which the late J. Pierpont Morgan, under a thin disguise, figured as the traveling cigar smoker, while a Hungarian anarchist, who had managed to enter the magnate's private car, took the part of the blackmailers. Going a trifle farther than the adventures, the anarchist broke one of his limbs and bruised his face, in addition to tearing his clothes, so as to make his account of alleged violence suffered at the hands of the rich New Yorker even more poignant. And I believe at the end the magnate explained the secret of his cigar-ash alibi by showing the conductor a fine wire framework inside his pet Havana. In any event, the best part of "It Can Be Done" was done so thoroughly before Mr. Riving took pen in hand that the talk of his "originality" and "freshness of viewpoint" would seem somewhat overdone—or best not done.

C. W. B.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

INTERESTED, New York.—"The Whip" was produced at the Manhattan Opera House, Nov. 22, 1912, and continued until May 17, 1913.

SUBSCRIBER, Gloucester, Mass.—(1) Do not know. (2) H. B. Warner is not playing at present. He is to open in "Under Cover" in Chicago on Aug. 25.

M. H. C., Cincinnati.—The 'address of the J. W. Rumsey Play Agency is 152 West Forty-sixth Street, and that of Mrs. H. C. De Mille, 250 West Forty-second Street, New York city.

JANE C. HUNTINGTON, New York.—You will doubtless hear when Mr. Dippel returns to this country through the daily papers or THE MIRROR. We know of no way to get a hearing save to present yourself personally or write, requesting an opportunity to sing for him. There is usually a demand for a good chorus singer, and if you are not successful with Mr. Dippel, you might try the Century Opera company.

B. T. O., Pittsburgh.—"Stop Thief" was produced at the Gaiety Theater, Dec. 25, 1912, with the following cast: Joan Carr, Vivian Martin; Mrs. Carr, Ruth Chester; Caroline Carr, Elizabeth Lane; Madge Carr, Louise Woods; Neil, Mary Ryan; William Carr, Frank Bacon; James Clancy, Percy Ames; Jamison, Robert Cummings; Dr. Willoughby, William Boyd; Clergyman, Harry C. Bradley; Jack Doogan, Richard Bennett; Joseph Thompson, James C. Marlowe; Sergeant of Police, Thomas Findlay; Police Officer O'Malley, James Ford; Police Officer Clancy, James McGuire; Police Officer Casey, William Graham; Police Officer O'Brien, Melvin Walter; Chauffeur Albert Dunn.

SUBSCRIBER, Detroit.—Helen Ware made her first stage appearance with Maude Adams in "The Little Minister" as "extra" at the Criterion Theater, 1899; with Rose Stahl and William Bonell in "An American Gentleman," 1900-01; as Lady Venetia in "Under Two Flags," 1901-02; in a varied series of stock roles, 1902-03; as Madame Alveres in "Soldiers of Fortune," 1903-04; as Princess Marie in "Resurrection," 1904-05; as Miss Warminster in "His Grace de Grammont" and as Mag Monahan in "In the Bishop's Carriage," 1905-06; as Celia in "The Kreutzer Sonata" and as Malina in "The Road to Yesterday," 1906-07; Summer of 1907 appeared as Emma Brooks in "Paid in Full," Chicago; leading woman with Arnold Daly in repertoire at the Berkeley, New York, Fall of 1907; created role of Nellie in "The Regeneration," 1908; as Annie Jeffries in "The Third Degree," 1909; starred in "The Deserters," 1910; as Wanda Kelly in "The Woman," Washington, D. C., 1911; as Ethel Toscani in "The Price," 1911; as Marie Louise La Val in "Trial Marriage," 1912; as May Joyce in "The Escape," 1913; as Mary Turner in "Within the Law," Eltinge Theater, New York, May 30, 1913, later appearing in role on tour 1913-14. Has appeared successfully in stock companies in Rochester, Hartford, Worcester, and Washington.

STAGE NOTES

Leroy MacNicol and Mildred Barker have been engaged to play the juvenile lead and the ingenue role, respectively, in "Potash and Perlmutter," opening in August.

Frederick E. Mackay is due this week from Europe. Miss Blanche Ring, he says, is to appear in a new version of "When Claudia Smiles."

Edward Suessdorf and Andrew Streng have been engaged for prominent roles with Norman Hackett next season in "The Typhoon."

Miss Marie Taylor, playing under Cohan and Harris management, leaves New York for an extended visit with her son to Albany.

Al. Jolson is on his way to New York from Europe aboard the *Vaterland*, and will be featured in a new production, which will open in Philadelphia, Oct. 6.

Alf Hayman, accompanied by Mrs. Hayman, sailed for Europe on the *Agiospolis*, July 21. They will go to Caribbea to take the cure, after which they will visit London and Paris. They will return about Sept. 5.

The PUBLICITY MEN

It was certain that Charles Emerson Cook, the veteran press representative who for something like twenty-five years managed publicity for David Belasco, would sign up in desirable quarters soon after leaving the staff of the Wizard. But it was only the other day the news came out that he has become general business-manager for James K. Hackett, who plans to make a number of important productions next season.

Harry Sloan continues his activity in the interest of John C. Fisher productions, the warm spell to the contrary notwithstanding.

Mary Worwick is energetically placing much publicity for "The Dummy." George Kingsbury has taken up another line of endeavor.

Jack Pratt, of the Savage office, is busy placing the initial notices and pictures for the beginning of the new season.

George Wotherpoon is Summering in town. There is a likelihood that he may go out with a Cohan and Harris attraction next season.

Catherine Lee is scheduled to return in August from Paris to take hold of the first of the new Ames productions at the Little Theatre.

The exodus from New York of "Kitty Mackay" companies has kept Julian Johnson quite busy in the interests of William Elliott, who produced the play, not to ignore his obligations as press representative of Comstock and Gest.

Edwin A. Weil has his hands full for some time to come with the many details connected with read companies of "A Pair of Sixes," that Fiepe farce that merrily continues at the Longacre Theatre.

Where is Murdoch Pemberton? He went out ahead of Annette Kellerman pictures at the big end of last season, and New York has not heard of his whereabouts since.

A former press agent for Gaby Deslys noted the recent announcement that her real name is Nawratie, and casually wondered if it rhymes with "haughty."

Robert Edgar Long is the publicity man who is so active and successful in winning space for Philip Bartholomae. The companies of "When Dreams Come True" are merely supplementary subjects for Mr. Long, who also has notices to place for Mr. Bartholomae's new musical play, "The Model Maid."

A publicity man took some of his friends into the Friars' the other day for luncheon, and Willie Collier, who was sitting at the other end of the grill and saw the procession come in, thought of the size of the bill about to be run up, and opined the host must be James K. Hackett come into his inheritance.

Edwin Wallace Dunn discovered a breeze in his office July 23, 1914, at 3.45 p.m. He was too busy with plans for the new Cohan and Harris season to notice it before. An unexpected side of Mr. Dunn's character, by the way, is disclosed on the inside cover of this week's Mirror, where a number of photographs taken by him are printed.

C. P. Grenaker, who has been doing the general publicity work for the Shubert enterprises during the European trip of A. Tosen Worm, in addition to his regular work as press representative for the Winter Garden, has grown a mustache to keep him cool during the Summer.

Accompanying Max Rabinoff, managing director of Pavlova, on his European jaunt is Douglas Malloch, the "lumberjack poet," who intends to immortalize the famous danseuse in verse. About a year ago he wrote a series of poems which so impressed the ballerina that she invited him to visit her this Summer at her Russian estate. Mr. Malloch has two very distinctive things about him, says Shirley Olympius, press representative for Mlle. Pavlova; one is that he makes his poetry pay, and the other is that he wears his hair short.

CHARLES DILLINGHAM BETTER

Friends of Charles B. Dillingham will be relieved to hear that the manager is returning aboard the Vaterland with Mrs. Dillingham much improved in health after taking the cure at Carlsbad. Mr. Dillingham stated on leaving London that Miss Miss Janis will appear in Paris in October in "The Girl on the Film," and will not return to America for a year.

SANTLEYS IN BARTHOLOMAE PIECE

Joseph and Frederic Santley will each head a separate organization in Philip Bartholomae's musical comedy of youth, "When Dreams Come True." Both attractions will make extended Western tours, after which Frederic will be sent to London in the piece, and Joseph will return to New York after the holidays to open in a new play.

ENGLISHMEN FAVOR EQUITY

Association Officer Says British Players, Objecting to Rules, Militate Against Own Interests

A published statement that English players are actively resenting that rule of the Actors' Equity Association, which says that its members shall not act in companies where there are players who are not members, though eligible to become so, has been repudiated by Howard Kyle, an officer of that organization. He maintains that all British players who are familiar with the aims and practice of the association are warm in their support of a cause which they are convinced is anything but inimical to their interests. Also, he remarked that the published story, which purported to come from London, misrepresented the rule in question in not making it clear that there is nothing in any regulation of the association to prevent a member from playing in a company containing players not eligible to become members. An actor is eligible to become a member of the association when he has had three years' experience acting on the English-speaking stage, it being provided that the experience has been in individual work and not ensemble, as in a chorus.

"I have observed," said Mr. Kyle, further, "that English actors are more tenacious in maintaining the equity of their contracts than the American players; which means that they are keenly alert to the value of any movement that will protect their interests. There has never been any national discrimination in the efforts of the Actors' Equity Association from the time of its inception. It is American only in so far as its operations have been confined to the United States, but its scope embraces the entire English-speaking stage."

"To say that any actor, English or otherwise, objects to power with which to enforce fair treatment of himself in his professional business relations with anyone, is manifestly absurd; and it is equally ridiculous to say that, understanding the constitution of an association which provides that power, he will not consent to any regulation which obtains that end. Let us assume, for purposes of illustration, that an English actor, who is not a member, applies for an engagement in a company where there are members. Provided he is eligible, all he has to do is to remit the small amount necessary to join and go in the company. If he has any constitutional objection to joining, I can only say that he is not in favor of equitable treatment for the members to his profession. His contract at the moment may be perfectly equitable in all of its clauses, but

there is nothing save his honor and the honor of the manager who is the party of the first or second part, as the case may be, to insure its fulfillment. On this ground alone, if on no other, he should find it worth while to admit the ruling of the association. If it is difficult to see the connection between enforcing a contract and forbidding members to play with eligible non-members, he it said that the very power that enforces the contract comes from the banding together of the actors and the swelling of their ranks by measures similar to and including the one in question.

"To return more specifically to the case of the English actor setting much store by equitable treatment, I may instance those in the Joseph and His Brethren company who refused to play more than the one special matinee agreed upon, without pay, those in the George Arliss company who held out for more equitable contracts that eliminated the half-salary weeks clause, and the entire Cyril Maude company which was paid from the beginning to the end of its engagement in accordance with the very rights which our association is aiming to establish. I may also mention the case of H. Nye Chart, the English actor, who, when recently approached by a representative of his management with a contract for the new season in "Romance," beginning in October, declined to sign anything that would restrain both his wife and himself, who was included in the contract, from giving any dramatic performance, recitation, or any other public exhibition without the written consent of his manager, beginning not with the new season in October, but with the date of signing. In violation of this, according to the terms laid down, Mr. Chart would forfeit not merely his engagement, but also a lump sum equal to the amount to be earned by him during the life of the agreement. The manager's representative declared he could do nothing without his chief, who was then abroad, but Mr. Chart would not yield. His season was then within forty-eight hours of its close, but he took a midnight train from Boston to New York, came to the association, and the matter was adjusted.

"The English actor should remember that he does not expatriate himself by thus securing protection in another country during the time he is engaged there. The association doesn't ask any sacrifice, but merely that each player be one for a minimum standard to affect himself."

TO GET REINHARDT

Rabinoff Plans to Get Famous Producer to Personally Supervise "Miracle" Here

The sponsors for the American production of Volkemiller's "The Miracle," including Otto H. Kahn, Clarence H. Mackay, Benjamin A. Guinness and others, are exceedingly anxious to have Max Reinhardt, "the field marshal of the European stage," come to this country and personally direct rehearsals. Consequently Max Rabinoff is endeavoring to bring Reinhardt back to this country with him. He will meet him in London, and also Maria Carmel, who is to play the leading feminine role here. The other principals of the spectacle are scattered over Europe, but they will assemble in London in the early Autumn and come to New York in a body. The rest of the necessary 2,000 players will be recruited in New York.

PAVLOVA RECEIVES MANUSCRIPTS

Bearing with him the second consignment of music manuscripts submitted in the Pavlova prize dance music competition, Max Rabinoff, managing director for the famous Russian danseuse, sailed on the Imperator July 18 for St. Petersburg, where he will meet Mlle. Pavlova to go over all the details of her coming tour of America, and deliver the manuscripts submitted in the contest. Mr. Rabinoff carried with him nearly one hundred manuscripts, and since his departure an average of ten manuscripts a day have been received at Pavlova's New York headquarters, Suite 33, Metropolitan Opera House Building. The contest closes on Aug. 15.

Mlle. Pavlova has arranged to have each composition played under the direction of Theodore Steir, conductor of her symphony orchestra. She will select from the lot three numbers to which she will fit the three new society or ballroom dances which she is now originating, and which she will introduce in her campaign of standardization of society dancing. To the three successful composers, prizes totaling \$1,500 will be awarded. The winners will be announced about the first of September.

WELCH GETS "LAZYBONES"

LONDON, ENGLAND, July 18.—Jimmy Welch, who is doing a record business at the Globe in his revival of "When Knights Were Bold," has secured the American and English rights for "Lazybones," a new play by Ernest Denry. Among Mr. Denry's many successes was "All of a Sudden Peggy," played by Henrietta Crosman.

OPERA FOR MISS ABBOTT

Star is Likely to Appear in Vehicle by Edgar Allan Woolf and Leoncavallo

Bessie Abbott's next vehicle will probably be a three-act opera by Edgar Allan Woolf and Leoncavallo.

When Miss Abbott sailed recently she carried with her Mr. Woolf's scenario. Miss Abbott expressed herself as highly satisfied with the scenario.

While abroad the opera singer is conferring with Leoncavallo regarding the score. The first act of the opera is laid in a mythical region, while the second has a modern locale. The final act carries the leading characters back to their mythical land.

PLANS TO AID WRITERS

Moffat, Yard and Company, Publishers, to Have Dramatic Department

Moffat, Yard and Company, publishers, announce that they have established a dramatic department for the marketing of plays and motion-picture scenarios, the dramatization of novels and the novelization of plays. According to the announcement, the step has been occasioned first by the notable widened interest in all forms of dramatic art, and, secondly, by the need of the playwright for business associations through which his financial interests may be thoroughly safeguarded. Miss Anne Archibald, who has had several years of practical experience in the dramatic field, will be the manager of the new department.

HILLIARD'S WIFE GETS FORTUNE

The appraisal of the estate of the late James Everard, the brewer, whose daughter, Olga Julia Everard Williams, recently married Robert Hilliard, was filed in the State transfer tax office July 22.

Under the provisions of the will his widow, Mrs. Mary M. Everard, of Stamford, Conn., will receive \$61,000 worth of the stock of the James Everard breweries and one-third of the residuary estate, which amounts to about \$750,000. The daughter, Mrs. Hilliard, gets two-thirds of the residuary estate, which amounts to more than \$1,250,000.

MARIE TEMPEST COMING

Marie Tempest is to return to us next season. The Messrs. Shubert have made an arrangement to have the gifted actress play next season under their management in a comedy by George Bernard Shaw.

ON THE RIALTO

"The Minion in its present form," writes Arthur Row from Framingham, Mass., "is a dream come true and all that its name implies. It reflects the best, and that is what the theater needs to emphasize especially, for the other, like the poor, we have always with us."

Della Clarke met John Cope as he was rushing to catch a train to his Summer home at Lake Hopatcong. "I'm glad to see you, John," said Miss Clarke. "So am I glad to see you, Della," replied Mr. Cope. "Sorry I didn't meet you earlier, for I haven't a minute. Tell me all you know."

Ethel Amorita Kelly, who is dancing in "The Passing Show of 1914," at the Winter Garden, had a swimming party recently at her Summer home in Freeport. It was Miss Kelly who introduced the one-piece bathing suit to Freeport by daylight, and was threatened with arrest if she repeated the offense. Consequently she retaliated by bathing at night, with George Monroe as a foil.

Montgomery and Stone recently put up a very beautiful silver loving cup to be played for by the golfing members of the South Shore Country Club of Chicago. This trophy has been played for at different times during the Summer, and has finally been captured by a professional lumberman of the city, named Charles M. Smalley. This is interesting, because Mr. Smalley has been an admirer of the comedians for many years. It is said that he intends to entertain them at the club on their next visit to Chicago to show his appreciation.

PRODUCING BROKERS

Combination of Two Professions Makes Dramatists Wary of Giving Business to Others

The fact that nearly every prominent play broker is either independently a producer or allied with some producing firm, together with the fact that practically all the lesser lights in the play-broking field, with few exceptions, are aiming to produce, is leading dramatists to submit their manuscripts in person. At least four well-known playwrights who have been in the habit of having brokers attend to their details before production have renounced the services of agents and undertaken the work themselves. One of these gentlemen has not familiarized himself with the business side of the theater for several seasons, but he prefers his own inexperience to the discrimination of a man whose side occupation seems to militate against his interests.

It is maintained that when a manager receives a script submitted by a producing broker, he naturally infers that it has not been good enough for the broker to produce himself, and that the script is already in the discard. Consequently he will not, it is said, even read the play. Then, from the author's standpoint, he cannot see why a play acceptable to his agent for handling is not also good enough for him to present, while, if his broker submits it outside, he is reasonably sure that the broker is only perfunctorily sending out something in which he has no confidence.

This is not to be construed as a depreciation of the play broker, but merely as an account of a situation that is common knowledge among dramatists and has been openly discussed by them for a long time past. It appears that play-broking and producing, while harmonious in co-operation when handled by two distinct persons or firms, respectively, are not in accord when practiced by one. The function of the broker lies in the matter of adjustment between author and producer, acting particularly for the author, making it, in many instances, like the case of a man driving a bargain with a firm in which he has a financial interest.

B. C. WHITNEY IN MONTREAL

Mr. B. C. Whitney, who operates the Detroit Opera House in Detroit and the Princess Theatre in Toronto, has extended his operations to Montreal, and will take over from the J. B. Sparrow Theatrical and Amusement Company His Majesty's Theatre in Montreal for a long term of years. The arrangement goes into effect immediately.

"APARTMENT 12-K"

"The Mirror's" "First Nighter" Says the Author Has a Great Deal to Learn

Plays like "Apartment 12-K" make one wonder by what queer freak of fortune some authors find takers for their products. A more insane farce has not been seen on the Bialto for many moons. Illogical to a degree of self-contradiction, it was none too well acted, and if there was anything to mitigate the offense of the production, it was the handsome bedroom set in which the sad events transpire.

Several important changes in the cast may improve it. I hope so. There is room for improvement, goodness know. Otis Harlan is to play the fat man and Ralph Hers the burglar. The burglar of Alan Brooks was the one redeeming feature of the performance, and it is hardly clear how Mr. Hers is going to mend matters by an infusion of his Herasian wit-waves. Still, we will hope for the best.

The plot has to do with a good-natured, henpecked, fat lollipop of a man who, in a mild state of exaltation, is led to mistake the apartment of Dr. Newhouse for his own, which is one flight higher up. He goes to bed and incidentally compromises the charming Mrs. Newhouse, whose husband has just left home to preside at an obstetric case. Worse still, Dr. Newhouse's mother has just arrived from Brookline, Mass., and is passing her first night in the house. She is a prim old thing; and as her daughter-in-law stands in awe of her, and is unable to make the mountain of flesh, in other words, Mr. Darby Bishop, come to his senses, she hides the drunken intruder in the bathroom. (Why?)

Meanwhile, a gentleman burglar in evening attire has robbed Bishop's flat one flight above, and escapes from the police into Dr. Newhouse's apartment 12-K, calmly puts on some of the absent doctor's pajamas and takes possession of the premises.

Out of this complication develops a situation in which the burglar makes Mrs. Bishop and two policemen believe that Dr. Newhouse, who has meantime completed a successful operation, is the burglar and that he is Dr. Newhouse. The poor fat man is kept in a trying predicament in the bathroom without any clothes through most of the second and third acts. But in the end the police discover their mistake and release the doctor; the burglar makes an exit through the auditorium, and the mother-in-law is persuaded that Mrs. Newhouse is not as bad as she appeared.

As farcical plots go, this is not so bad, although it is not new. With the same material a skilful writer could spin out a reasonably clever piece. But it is not given to Mr. Rising to throw the requisite skill into his construction. His technique is faulty from beginning to end, and the way he links up incidents and scenes is contrary to all canons of logic.

True, there was not much to do with the material given her, but Helen Lowell's mother-in-law was as radical a caricature of the New England old pie-baker as ever adorned the footlights. The rest of the acting was chiefly conventional, with the exception of Mr. Brooks's burglar. Miss May Allison has girlish charm, but she hasn't yet learned to subdue her exuberance. When she does she will be still more charming. Jean Shelby's fat man would have passed muster in a successful play; he is a vicarious victim of circumstances. Like the elder Mrs. Newhouse, he is something of a figure, but the author has forgotten to give him anything to say.

ARDEN PLAYERS ACTIVE

CHICAGO, July 27.—The Arden Players, an outgrowth of the Lake View Players, a Chicago organization which has been through three seasons here, producing during that time a score of plays, will soon commence rehearsals for the next season's work in Chicago and vicinity. The Arden Players' activity follows the general lines of the little theater movement in this country, except that it is not permanently installed in one theater. The members of the company are not paid salaries during their first year with the company, and no royalties are paid to playwrights. New plays by unknown authors are sought and used when they approach the best standards. There are several vacancies in the company to be filled next month, and talented young men and women with good speaking voices, without professional experience or training, are eligible. One of the plays that will be produced this Fall is "Faith," the five-act ancient Egyptian drama by Brieux, translation of E. Percy Noel.

CHANGE IN PRICES AT THE CENTURY

The directors and managers of the Century Opera Company have decided upon a change in prices, making the price \$1.25 each for all seats in the new orchestra circle, though the seats in the orchestra will remain at \$2 and \$1.50. This odd price of \$1.25 is not quoted in any other theater in the United States, as far as is known, and certainly not in Greater New York, but indications are that it responds to a popular demand.

NEW CRITIC AT SPRINGFIELD

SPRINGFIELD, MASS., July 28 (Special).—Alfred L. S. Wood has succeeded George Foxhall as dramatic editor of the Springfield Union, Mr. Foxhall having resigned to take up independent enterprises. Mr. Wood has been city editor of the evening edition and at various times attended to the dramatic work. EDWIN DWIGHT.

THEFT CHARGES SPREAD

Suspect Plagiarism from "Seven Keys," While Laughter Grows Over Case of "Apartment 12-K"

The case of plagiarism that threatened to develop out of the supposed similarity between Lawrence Rising's play, "Apartment 12-K," which is now playing at Maxine Elliott's Theater, and Margaret Mayo's dramatization of "Twin Beds," that is shortly to come into the Harris, bids fair to be dissipated in ridicule. It appears that the much ado was about nothing, while the poor reception of "Apartment 12-K" now makes William Harris, Jr., once so anxious to draw the deadly parallel, desirous of proving that "Twin Beds," which is to be presented under his management, has nothing in common with it. This aptly illustrates the old adage that the only dramas plagiarized are the successful ones.

Other examples of the supposedly stolen situation are coming in by the dozens, many supposedly with grounds to get Harris as he wanted to get the Shuberts, who produced "Apartment 12-K." Mrs. Lee Bascom-Marsden, the author of a number of successful plays, recalled, with much amusement over the situation, that a play of hers containing the general idea was presented by Morosco six years ago at the Burbank Theater in Los Angeles. It was called "Three Men in a Flat," and detailed the story of a young man who mistakes an apartment and gets into a woman's bed, with various consequences more or less similar. Other persons conversant with the theatrical situation have recalled numerous other instances of the idea, one of the latest being Sydney Rosenfeld's play, "The Charm of Isabel," which was produced last season by William A. Brady. So common is the situation, in fact, that even Lawrence Rising was quoted as remarking, in the same breath that he denied ever seeing the idea before it went into his play, the existence of two French farces containing it.

An echo of the controversy now comes from London, where some serious person imagines he has discovered an actionable similarity between Walter Hackett's new play, "From 9 to 11," which was just produced at Wyndham's Theater, and George M. Cohan's dramatization of "Seven Keys to Baldpate." Charles Hawtree, who is said to have paid Mr. Cohan \$10,000 in advance royalties for the English rights to the "mystery farce," besides agreeing to give him 15 per cent. of the gross receipts, immediately communicated with Mr. Cohan concerning the situation. The latter cabled Mr. Hackett requesting him to disprove the charge by admitting Mr. Hawtree to rehearsals of "From 9 to 11," which Mr. Hackett did. It is said that Mr. Hawtree found enough to make out a case.

ANN MURDOCK FOR C. F.

Actress in "A Pair of Sixes" Engaged by Frohman for "The Beautiful Adventure"

Ann Murdock, now playing in "A Pair of Sixes," has been engaged by Charles Frohman for the leading part in "The Beautiful Adventure," the comedy by the author of "Love Watches," which he will produce at the Lyceum on Sept. 5. With Miss Murdock will appear Charles Cherry, Ernest Lawford, and Mrs. Thomas Whiffen, who will make her farewell in this piece. Myrtle Tannehill has been chosen to succeed Miss Murdock in "A Pair of Sixes."

It was announced by Manager Frasse that he had placed Miss Murdock under contract to continue under his management for the next three years; but it is now said at the Frasse offices that she has been released from this contract to fulfill the Frohman engagement.

MME. KALICH ENGAGED

To Play Yanetta in New Brieux Play for Klaw and Erlanger

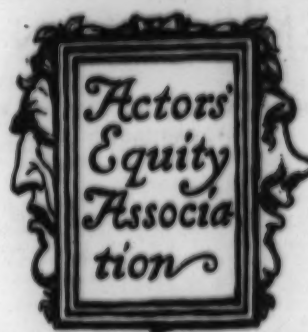
Klaw and Erlanger have engaged Bertha Kalich for the part of Yanetta in Eugene Brieux's play, "The Judge's Robe," which they will produce in the Autumn. This is the role played by Helene in Paris during the successful run of M. Brieux's drama in the French capital. By a strange coincidence, Madame Kalich had already studied the part in German, and had the manuscript in her possession for several years, hoping that some manager would produce the play.

HOLBROOK BLINN IN 'FRISCO

Beginning Aug. 10, Holbrook Blinn, who has just returned from Europe, will open with his company of Princess Theater Players at the Columbia Theater in San Francisco for a special four weeks' invitation engagement. He will play the Princess productions in repertoire. In his support will be Emilio Polla, Jean Murdock, Ruth Benson, Vaughn Trevor, Lewis Edwards, probably Harry Mestayer and others. Immediately after he will return to New York, where he will begin the new season with five new pieces.

"SOULS" PREMIERE IN CHILI

"Souls," the play by Russell Bellamy, that is described as a melodramatic romance, is to have its premiere in Santiago, Chili. The rights for all South American countries and Spain have been purchased by A. J. D. Wallace. A translation is also to be made into Portuguese, and the play staged in Portugal and in the United States of Brazil.



Marc Klaw Indorses Association—Joseph F. Daly as Standing Appellate Arbitrator

In an interview with our president upon the 24th inst., Mr. Marc Klaw said that K. and E. had gone over the A. E. A. contracts and heartily indorsed them, with the exception of one point, which they considered debatable. That, however, they think can be adjusted if it is right that it should be adjusted.

Mr. Klaw was greatly astonished to learn that there are any managers who have contracts that oblige actors to pay their own fares to the point of opening and from the point of closing of a season.

"We are glad," said Mr. Klaw, "that actors at last have an association representing their interests and to which managers may appeal for equity." And Mr. Wilson adds: "In common with other thoughtful people, K. and E. regard it as distinctly advantageous to have a tribunal free from publicity where differences between the actor and the manager may be discussed and adjudicated."

The Council did not meet last Monday, but lest it be feared that the association has succumbed to any mid-summer torpor, we beg to announce that upwards of fifty candidates are now awaiting election.

The management of the new play by Paul Willstach, "What Happened at 22," has engaged its company under A. E. A. contracts.

The Honorable Joseph F. Daly, notable jurist and brother of Augustin Daly, has consented to serve as the standing appellate arbitrator in case of a deadlock as provided by the arbitration clause of our contract. Judge Daly is in every way the best qualified layman for such a purpose that we know.

The office is receiving many evidences that the meeting in Chicago is bearing fruit.

By order of the Council,
HOWARD KYLE,
Recording Secretary.

BARRY MCRAE,
Corresponding Secretary.

POST ESCAPES INJURY

Actor Falls to Stage as Apparatus Raising Him in "Omar, the Tentmaker," Overturns

Guy Bates Post, the actor who is appearing on the Pacific Coast in "Omar, the Tentmaker," had a narrow escape at the Majestic Theater in Los Angeles on the evening of July 12, when the iron carriage which raises him aloft, overturned and threw him fifteen feet to the stage. Luckily, no bones were broken, and Mr. Post was plucky enough to repeat the scene, this time without mishap. It was the opening performance in Los Angeles. Just before the third act, "Omar" is beaten into insensibility by being bastinadoed, and his soul arises toward heaven, where he solves certain riddles of the universe. The device used to create this illusion is a small iron platform, with two uprights connected by a strap, that support him on either side, operated from the rear by a small crane with a heavy base. The only light is a faint glow about the face of "Omar." The crash startled the audience, and presently the curtain was raised that a member of the company might announce that Mr. Post was uninjured. In about ten minutes the scene was begun again. Mr. Post was accorded a rousing reception.

PLAYWRIGHT LOSES WILL CASE

James W. Montgomery, playwright and grandson of the late Henry T. Cutter, yesterday was prevented by a decision of Surrogate Fowler from contesting the probate of the will of Mrs. Amelia Gertrude Cutter, who left more than \$1,000,000.

The executors, W. McMaster Mills and George Ramsey, recently asked that Mr. Montgomery be prevented from bringing a contest on the ground that he was not a direct heir-at-law and had no standing legally. Mr. Montgomery alleged that the executors were obtaining the greater part of the estate through fraud. The Surrogate agreed with the petitioning executors.

NEWMAN LECTURES NEXT YEAR

Klaw and Erlanger have arranged with E. M. Newman for a second series of illustrated travel talks to occur at the New Amsterdam Theater next season, each Thursday afternoon during Lent. The subjects of the lectures will be "Egypt," "Mount Sinai to Jerusalem," "Jerusalem to Beirut," "The Italian and French Riviera," and "Berlin." Mr. Newman is engaged at present in a camera crusade of the Holy Land.

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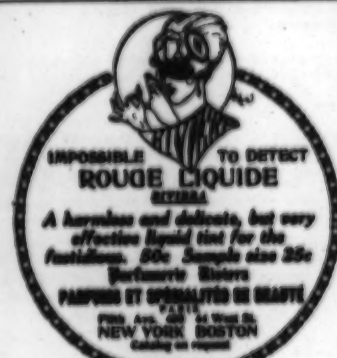


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CURRENT VAUDEVILLE BILLS

New Brighton—Eddie Fox and Family, Jessie L. Lasky's "The Red Heads," Edwards Davis, with Julie Power, in "One and One Make Three," Curson Sisters, Max and Mabel Ford, Hanson and Clifton, Ed. Morton, Apples' Animals.
Palace—Joseph Santley, assisted by Ruth Randall and Gladys Zell, Bobbie Tucker, Joan Sawyer and Nigel Barrie, Adelaide and J. J. Hughes, James C. Norton and Ralph Austin, Chick Sale, Everett's Monkey Circus, Ben Deely and company, Sam Barton.
Victoria—Houdini, "Three Beautiful Types," the Bracks, Claire Rochester, Lane and O'Donnell, Emma Francis and her Arabs, Wallace and Hatfield, Maurice Wood, George Brown and Peter Golden, Owen and Ower, Balaban, the Madisons, Tyler.
Brighton Beach Music Hall—Ruth Byrne, McDuff, Kelly and Lucy, Juggling Burkes, Lightner and Jordan, Kaufman Brothers, Gus Edwards's Matinee Girls, McWilliams, Stundal and Baldwin, Gordon Brothers, and Velmar.

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MISS NEILSON-TERRY

George Tyler Gets Niece of Helen Terry, and Play by Hastings for Nazimova

Phyllis Neilson-Terry, daughter of Fred Terry and Julia Neilson, is to be brought to this country next season by George Tyler, this news repudiating the report of some time ago that her services for America had been secured by Charles Frohman. Whatever the arrangement is that has been reached between Mr. Frohman and Mr. Tyler, who is head of the Liebler Company, it is certain that she will appear under Mr. Tyler's management. She will be seen in New York in November, first as Viola in "Twelfth Night," and then in a new historical play by Louis N. Parker, probably "Hull King Hal," shortly to be produced in London. Mr. Tyler wanted to bring this niece of Helen Terry to this country in 1910, but her parents demurred that she was too young—she then being but seventeen. She is now twenty-one, and exceedingly popular in London. The contract for her appearance in this country, and this country covers a long term of years, occupies fifty-two pages.

According to other arrangements just completed by George C. Tyler, Alla Nazimova, the famous emotional star, will be seen here next season in a new play from the pen of B. MacDonald Hastings, author of "The New Man." The piece is as yet unnamed, but Mr. Tyler declares that while it is a modern comedy-drama, it contains a character not seen on the English-speaking stage for fifteen years. To the best of our recollection, the only character answering that description is an Irishman with green whiskers.

SHUBERT OPENINGS

"Third Party," Aug. 3; "Dancing Duchess," Aug. 10, and Schaeffer, Aug. 15

The Shuberts will have some early openings this season. "The Third Party," an adaptation made by Mark Swan from a farce known abroad as "The Chaparral," by Jocelyn Brandon and Frederick Arthur, will open July 30 at the Broadway Theater, Long Branch, with a cast including Taylor Holmes, Walter Jones, Marjorie Wood, Johanna Howard, Richard Temple, Sara McVicker, William L. Gibson, Alma Belwin, and James George, and Monday, Aug. 3, will have its New York premiere at the Thirtieth Street Theater.

"Too Many Cooks," now playing at the Thirtieth Street Theater, will open on the same date at the Forty-eighth Street Theater for an indefinite engagement.

"The Dancing Duchess," a new Viennese operetta in two acts, will be produced out of town Aug. 6, and Aug. 10 will open at the Casino Theater. The book is by C. V. Kerr and H. H. Burnside, with music by Milton Lusk. Mr. Burnside is also the stage director. In the cast are John Hyams, Lella McIntyre, Ada Lewis, Flavia Arcaro, William Burrows, Harry Davenport, Laura Hamilton, Lola French, Mark Smith, Fred Russell, and Herbert Corthell.

"The Paul Rainey Picture" move from this theater and open the same date at the Lyric, to continue indefinitely.

Aug. 15, Sylvester Schaeffer, "the man who gives an entire entertainment by himself," makes his American debut at the Forty-fourth Street Theater.

NEW NEWARK STOCK

Edwin Forsberg to Take Over Orpheum Theater—Season to Open Aug. 31

Edwin Forsberg has closed a contract with M. H. Schlesinger to take over the Orpheum Theater, Newark, N. J., opening Aug. 31, with a stock company known as "The Forsberg Players." Mr. Forsberg is now engaging the best plays and players available. "Bought and Paid For," which Miss Edna Archer Crawford has recently scored heavily in Orange, will be the opening attraction.

Mabel Brownell and Clifford Stork had an option to take over the theater for another season, but it has been an invariable rule that the success of a stock company is limited to from three to five years, and Mr. and Mrs. Stork have been very popular for over three years. They have closed a contract to head a company known as "The Brownell Players," opening at the Lyric, Buffalo, N. Y., Aug. 31.

GEORGE S. APPLEGATE.

COBURNS AT COLUMBIA

Open-air performances of classical dramas by the Coburn Players began Monday night at Columbia University on the green, 119th Street and Broadway, with a performance of "The Canterbury Pilgrims." Tuesday evening "The Merchant of Venice" was presented. Others to follow are: Wednesday, "Jeanne d'Arc"; Thursday evening, "Sanctuary"; and "Iphigenia in Tauris" (a double bill); Friday evening, "Hamlet"; Saturday matinee, "As You Like It"; and Saturday evening, "The Merry Wives of Windsor." The incidental music is given by a hidden male quartette.

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WILDWOOD ACTIVITIES

Two Stock Companies Installed at Ocean Resort—Gossip of Theatrical Folk

Wildwood, N. J., July 26.—Two stock companies are in lively competition at this ocean resort. The Emily Smiley Players are presenting an attractive line of plays at the Fern Theater, which has a choice boardwalk location, while a company bearing the Thomas H. Shea trademark but minus that actor's services, is courting favor at Blake's Theater. Miss Smiley's performance of the illington part in "Kindling," staged at the Fern the latter part of last week, received flattering praise, not only from the public but from her professional associates, who realized that with but three days' preparation here was a distinct achievement.

Notwithstanding the stress of studying two bills per week, the actor colony manages to find time for a daily plunge in the surf, and spirited competition in the swimming line has developed between Julian Nica and John Lorenz, the leading men of the stock companies. A race has been planned, with Harry Stafford as pace-maker.

Ray Fern, the well-known vaudeville performer, has become the Pooh Bah of the boardwalk. His activities range from those of a taffy measure to an impenetrable disguise as the special announcer for Madame Oity, the "seventh daughter."

Ed Morton, the vaudeville man, has been "in our midst" several weeks. Mr. Morton spends his annual vacation here.

Charles H. Rosham, who has piloted the fortunes of the Chicago Stock company for many years, became so attached to Wildwood during a late engagement here that he invested in a beautiful home. Norbert Dorents and Clara Belle Price (Mrs. Dorents), Mr. Rosham's leading man and leading woman, also fell for the lure of the sea, and have taken permanent apartments.

C. NICK STARR.

"CANDY SHOP" GOING OUT

Successful Musical Play, Temporarily Abandoned, Will Resume

"The Candy Shop," which created something of a stir in its trip across the country, and during its engagements at San Francisco and Los Angeles, is not to be abandoned after all. When the disagreements came in the management of the Gaiety Theater in San Francisco, the house where this dollar-top-price musical comedy was to have its principal home, rumors started that the various projects would be dropped. None of the musical plays that followed has attained the popularity of "The Candy Shop." The Gaiety is now showing motion pictures. But "The Candy Shop" is to be rescued and sent on the road, with Rock and Fulton featured. Rock has an interest, and an also has John H. Blackwood, now professor of the one-act in Los Angeles, and a plutocrat. Jack Abrams will travel ahead, journeying first into the Northwest. "The Candy Shop" will play at the Helix in Portland the week of Aug. 23.

A song that is expected to make a hit is, "When the Big, Big Dipper Does the Tango in the Sky." This was written one night in Los Angeles during the present summer, when Al Moore, composer of "The Candy Shop" score, was under the hypnotic influence of Blackwood. The song is very popular in Los Angeles, having survived even a rendition by John H. Blackwood himself.

PRESENT "RHESUS"

Poetic Drama Center of London to Produce Drama by Euripides in October

LONDON, July 17 (Special).—The "Rhesus" of Euripides, the mighty dramatist of ancient Greece, will be presented for the first time in English by the Poetic Drama Center of the Poetry Society of London at three matinees, Oct. 25, 31, and Nov. 2, at the Court Theater. The translation used is the one made by Professor Gilbert Murray, whose versions of the Greek classics are held to be authoritative, as it is said to be accurate in every detail. Professor Murray will personally supervise the production, which is made by Mrs. Perry Hearmer. In the cast will be Gertrude Kingston, Arion Bond, and many other well-known players.

THURSTON HALL AT COLORADO SPRINGS

COLORADO SPRINGS, CO., July 27.—Thurston Hall, who has been leading man at the Alcazar Theater, San Francisco, for the past ten weeks, closes at that theater July 28 and opens with the "Burns Players," Colorado Springs, in "Prince Karl," succeeding Malcolm Duncan, who was compelled to leave for New York to rehearse for a new production that is to be made early in August. The Burns company is under the direction of Donald Gregory, who presented "The Master Mind" the week of July 13 to capacity audiences. Malcolm Duncan as the Master Mind and Manart Kippen as the District Attorney, carried off the honors of the play.

Mr. Gregory, the director, is giving to the people of Colorado Springs something new in the way of stock productions, and the business is increasing with every performance. It is the intention of James F. Burns, the multi-millionaire owner and manager of the Burns Theater, to make his beautiful playhouse the scene of many original productions by Western authors, and the Burns Stock company is fast becoming one of the leading stocks in the country.

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PROWSEY DRAMATIST, author of a score of hit-making comedies, invites correspondence with story or manager. Desires of plays or sketches, written especially to appeal individual talent, or on original lines. F. V. C., care of Fox Museum.

TALENTED UNPROFESSIONALS—Wanted for THE AMUSE PLAYERS. Seasonable commences in August. Rare opportunity for development under the best conditions. Expenses paid while traveling; on salaries paid each year in company. Good speaking voices, high vocal or equivalent education essential, and be willing to work hard and seriously. Professional appearance guaranteed. Plays for production without parallel carefully considered. Address Francis Leavitt, No. 120 East Ontario St., Chicago.

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WANTED—Seventy artist, located in New York, to make rough sketches for scenic settings. Address, Room 417, 1483 Broadway.

YOUNG MAN with some experience; home management; thoroughly informed, judgment, and ideas; honest and reliable; wishes position with first-class manager. Address L. D. Bates, 71 Broadway St., New Bedford, Mass.

GEORGE MARION RETURNS WITH PLAY

George Marion returned from Europe July 23 on the President Grant. Mr. Marion, who has been general stage director of the Savage productions, said that he is in possession of a play, the name of which he refused to disclose, but which he will produce shortly.

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NEWS OF STOCK PLAYS AND PLAYERS



Jane Oaker Speaks of Experience Gained in Conducting Stock Organization

Even in this day, when feminism is so widely acclaimed, when we hear so often of woman "coming into her own," competing successfully and formidably with the sterner sex in commercial life, it is a well-known fact that the theatrical business has remained free from feminine invasion. True, there are cases to prove the exception to the rule, such as Miss Meta Miller's recent successful management of a Kansas City stock organization; but in the main women are apparently loath to enter a business in which such great risks of financial failure are involved.

Miss Meta Miller's management of the Auditorium Stock company, at Kansas City, during the past season is an excellent illustration of a woman succeeding where men have failed. Attempting to place stock upon a paying basis at the Auditorium had met with failure year after year. Many well-known stock managers had been tried and found wanting. When Miss Miller was placed in full charge of the house last season, with instructions to make the house pay, there were skeptics who announced that she was attempting the impossible. However, she proceeded upon her policy of progressiveness and intelligence with the result that the Auditorium Theater has regained the prestige it enjoyed years ago when it was the home of many noted players. Miss Miller has been re-engaged as director, and she has already secured a list of Broadway successes which are eagerly awaited by Kansas City's theatergoers.

A particularly interesting interview with Jane Oaker upon her experience as a director of a stock company in Denver appears in the *Strand Magazine* for August. Miss Oaker has risen high in her profession—she is at present the leading woman of "The Dummy," consequently her remarks are authoritative as well as interesting.

"Running a stock company is good training," says Miss Oaker; "especially for a woman who has to earn her living on the stage, making stage managers and managers of all sorts perfectly miserable trying to manage her. I think every woman who goes on the stage, with the remotest chance of coming to place and power, should be given a stock company to run, just to see how it feels from the box-office side. I went to a dramatic school, and then straight into a Shakespearean production, so I did not have the experience that is so good for a young player in stock company work. Not until I had this company in Denver.

"I only ran the company for one consecutive season," continues Miss Oaker, "but I learned so much about human nature, and the public, and 'why plays go wrong,' that it was worth all it cost me."



MISS IRENE DOUGLAS.

Irene Douglas, who in private life is Mrs. Noel Travers, has won a notable success in ingenue roles in her husband's organization. During the past season her delightful impersonations, marked by sincerity and charm, won for her many honors from Brooklyn theatergoers. She will be seen in the role of Josie Richards in "Broadway Jones." There is a possibility that the Grand Opera House company will be the only stock organization in Brooklyn this year.

Asolo, N. Y.



Watts, N. Y.

MR. NOEL TRAVERS.

Noel Travers has signed a contract to return as general director and leading man of the Grand Opera House Stock company in Brooklyn. He had recently announced his intention of retiring from the Brooklyn organization, with which he has already played two highly successful seasons, but the insistent demand of his patrons in the form of a petition has made him reverse his decision. He will open in "Broadway Jones" on Aug. 1.

"THE YOUNG IDEA"

Has Premiere at Pittsfield—Lydia Lopoukova, as Vera Tula, Has Principal Role

PITTSFIELD, MASS., July 21.—By arrangement with Harrison Grey Flaks, the Pittsfield Players, under the management of Messrs. Wallace Worsley and Robert Graves, Jr., produced last night a new comedy, "The Young Idea," by Henry Watts.

Vera Tula, better known as Lydia Lopoukova, has the stellar role. This is the dancer's first appearance in an English-speaking role. She is playing it at the request of Mr. Flaks, who is to produce the play in New York the coming season.

Miss Tula takes the part of a young American girl, who, having acquired an advanced education in European capitals, returns home to set her theories in practice. She is the exponent of all branches of modern study, eugenics, socialism, the latest dances, etc., and incidentally gives a delightful exhibition of her art as a dancer. She embarrasses her relatives and shocks the people with whom she comes in contact. She settles the marriage problem by proposing herself. The comedy is filled with humorous lines and situations.

A crowded and representative house witnessed the premiere. Mr. Flaks, Mr. Watts and several friends occupied a box.

STOCK COMPANY AT ALEXANDRIA, VA.

WASHINGTON, July 27.—The old Virginia town of Alexandria has a regular stock company. The season opens to-night with "The Morning After" as the attraction, and if the experiment proves a success, professional theatricals will become a regular part of the daily life of the people of the town.

Miss Bertha Matthews, who is well acquainted with the theatrical tastes of the people of this section, is responsible for the idea of placing a stock organization in Alexandria. She has undertaken the management of the company and will play the leading roles. The leading man will be L. Monte Bell, who has been leading man of the Richardson Stock company in this city.

IRENE OSHIER AT PITTSBURGH

PITTSBURGH, July 27.—Irene Oshier, formerly leading woman of the Davis Players at the Grand and also the Duguesne, has been re-engaged for the Davis Players at the Grand, succeeding Frances Nordstrom. Miss Oshier opens to-night in "The Attack." She was engaged by the Davis management about this time last summer, and remained with the organization throughout the summer and winter season. There will probably be great rejoicing among the patrons of the Grand, as Miss Oshier is one of the most popular leading women the Davis Players have ever had. D. JAY FACKNER.

mer and Winter season. There will probably be great rejoicing among the patrons of the Grand, as Miss Oshier is one of the most popular leading women the Davis Players have ever had. D. JAY FACKNER.

ACADEMY STOCK CLOSES

Only Thirty Profitable Weeks in Four-Year Season—Pictures to Be the Policy

What proved considerable of a surprise in theatrical circles during the past week was the sudden closing of the Academy of Music Stock company on Saturday night, July 18. William Fox, who has controlled the destinies of the theater since its inauguration as a stock house four years ago, has announced that it will probably never be opened again for stock productions. The future policy is to be motion pictures. It is said that throughout the long engagement, but thirty weeks of profitable business was done. Mr. Fox, however, despite the large financial losses, continued his policy of conducting a stock company along progressive and intelligent lines, presenting the best of recent Broadway successes, and engaging excellent players to appear in them. During the past six weeks "Damaged Goods" was the bill, and it is said that this attraction proved successful financially.

On July 11 the Academy celebrated its two thousand four hundredth performance as a stock house.

TRIBUTE TO MISS SUMMERLY

A little sixteen-year-old girl admirer of Irene Summerly, leading woman of Poli's Stock company at New Haven, pays Miss Summerly the following tribute:

DEAR MISS SUMMERLY:
If this ever reaches you or not, I shall never know. But I hope you will accept my thoughts.

"Come."
Not far in untried future fair
Waiteth for you a treasure rare;
Noticed by all, and soon to be seen,
A treasure alone for you, Irene.
Not only your eyes is catching its gleam;
But others are watching you beam.
It is yours—God fashioned it rich and rare.
Not long hath it lain awaiting you there.

Out in the future, star-crowned and bright,
Waiteth for you a dawning of light.
It is coming to you, many are prizing
The glowing tints that you are arising.
On your path alone shall its light be shed,
Illuming the way that your feet have tread.
No darkness, no doubt overshadow here,
Be patient, you have it! Your fame is near!
M. L. C.

By a sixteen-year-old girl admirer.
NEW HAVEN, July 17.

MUSICAL STOCK AT NEWARK

Olympic Park Opera Company Opens—Excellent Performance of "Wedding Day"

The Olympic Park Opera Company, after many delays, caused by the burning of the Opera House, June 15, opened with "The Wedding Day," July 20, and gave the best performance seen at Olympic Park for several seasons. Director Edward P. Temple is to be congratulated upon his selection of principals and chorus. Blanche Rae Edwards scored heavily as Lucille; her voice and personality made her friends at once. Hara Edwards' rich contralto voice soon made her a favorite. Edna Temple was delightful and dainty as Rose. Hattie Arpold, who has always been a great favorite here, was most cordially received. Another old friend was James McElhern, who has spent several seasons with us. His Polycop was splendid. John C. Thomas added much to the cast with his fine appearance and excellent voice. As Duc de Bouillon his opportunities were not as plentiful as the audiences would have liked. Vernon Dalhart is a clear tenor. In fact, the company vocally is above the average. Others in the cast were Harlan P. Briggs, Marshall Vincent, James Black, and Charles J. Scribner. "Naughty Marietta" follows.

GEORGE S. APPELMAN.

WASHINGTON ACTIVITIES

Stock Players Popular at Capital—Fillmore Takes Buhler's Role at Short Notice

WASHINGTON, D. C., July 28.—A. H. Van Buren and Dorothy Bernard, who play the leading roles with the Columbia Players, will remain with the organization until the close of the summer season, which means until the road attractions arrive early in September. The sincere welcome that greets them at every performance has been so gratifying that they will forego a contemplated vacation abroad and remain in Washington.

Owing to the sudden illness of Richard Buhler last week, the part of Thomas Brainerd, Jr., in "The Only Son," was hurriedly entrusted to Russell Fillmore, who scored a pronounced hit. Mr. Fillmore played the role throughout the week. Mr. Buhler returned to the cast this week in "The Wolf."

JOHN T. WARDE.

FLORENCE WEBBER AT PORTLAND

PORTLAND, ME., July 25.—Florence Webber has joined the Royster-Dudley Opera company at the Cape Theater as prima

donna, opening in "Naughty Marietta" Monday night. A large and representative audience gave her an enthusiastic welcome. She will appear soon in "Mlle. Modiste." Next week's production will feature Alf de Ball, the chief comedian of the company.

PREMIERE AT LOS ANGELES

"Brenda of the Woods," by Richard Barry, Produced by Morosco at Burbank Theater

LOS ANGELES, July 25.—"Brenda of the Woods," by Richard Barry, received its first presentation on any stage at Oliver Morosco's Burbank Theater July 12. The drama proved one of the most important offerings of the Burbank this season. Its story is of a simple little maid of the Virginia backwoods, in whose soul there burns an artistic temperament. Step by step the girl is taken from her environment of the woods to the salons of Paris, into the studios of the real artists and finally back to the life of simplicity. In its theme it is somewhat similar to Edward Sheldon's "The High Road," in which Mrs. Flaks recently appeared.

Manager Morosco gave his personal attention to the production. The New York presentation is to take place in September. Florence Martin, recently seen in "Fog o' My Heart," played the title-role. Others in the cast were Forest Stanley, Harrison Hunter, Thomas McLarnie, Walter Catlett, James K. Applebee, Grace Travers, Winifred Bryson, Florence Oberle, and Beatrice Nichols.

STOCK ACTRESS SCORES IN PLAYLET

FALL RIVER, MASS., July 25.—A theatrical event of much importance locally at the Academy Theater on July 20 was the first appearance of Carolyn Eiberta, late leading woman of the Malley-Denison Stock company, in a new vaudeville comedy playlet entitled "Billa." Miss Eiberta scored a great hit. The comedy is well written. Miss Eiberta was supported by Beulah Killday and Alfred Hamilton, both of whom were excellent.

LEE CO. IN "SULTAN'S TROUBLES"

FALL RIVER, MASS., July 25.—The James P. Lee Comedy company presented for the first time on any stage, July 20, at the Lincoln Park Theater, a new musical comedy, "The Sultan's Troubles," written and staged by James P. Lee, to very large attendance. LeRoy Kinslow, Homer Long, and Madeline Lee scored big hits.

CAROLYN LAWRENCE

Dramatic Agency

STOCK—PRODUCTIONS—MUSICAL

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"ROBIN HOOD" AT ST. LOUIS

St. Louis, July 27.—"Robin Hood" scored at the Park Theater July 20-26, where it was given an excellent production. Maude K. Williams as Maid Marian did a splendid piece of work, as did Carl Hayden in the role of the Earl. Roger Gray, Venita Fitzhugh, George A. Natanson, Billy Kent, and Alice Hills were among the favorites. July 27-Aug. 3, Red Mill.

VIVIAN S. WATKINS.

TO OPEN STOCK HOUSE IN TACOMA

TACOMA, WASH., July 25.—Bert Donnellan has resigned as manager of the Empress Theater and contemplates opening a stock theater shortly. The Empress will be taken over Sept. 1 by Marcus Loew, who recently bought it of Sullivan and Conditine.

STOCK NOTES

Diana Dewar has joined the Denham Theater Stock company at Denver. Adelaide Melnotte is in her tenth week with the Temple Theater Stock company at Fort Wayne, Ind.

Miss Blossom Baird is playing in "The Concert" with Orpheum Players, Montreal, July 27-Aug. 1.

Thomas Krueger has been engaged for light comedy and juvenile roles in Elmira in support of Mae Desmond, opening Sept. 1. Paul Doucet is playing with the Crystal Film Company since he closed his season with Henrietta Crossman.

Lou Ripley will begin her third year with Fiske O'Hara on Aug. 31, when the popular star opens in the new play supplied by Augustus Fitch.

On Forrest Dawley has resigned from the Fiske O'Hara company at New Haven, where he has been playing second business, to return to Madame Kallie's support in vaudeville.

Virginia Perry has been engaged as ingenue by the stock company opening in Richmond, Va., Sept. 1, for the Winter season. Miss Perry has been playing with Gene Gaudier Picture Company this Summer.

Ethel Van Waldron has joined Fiske O'Hara in Chicago to begin rehearsals on his new play, in which she will play the leading female part. She resigned from the Wright Huntington Stock company at St. Paul last week.

PLAY CONTEST DECIDED

Geraldine Bonner and Hutcheson Boyd Win Contest with Comedy, "Lady Eileen"

Geraldine Bonner and Hutcheson Boyd have won the \$1,000 prize in the Morosco play contest which was inaugurated early last season for the best play by American authors. Miss Bonner and Mr. Boyd collaborated on a comedy called "Lady Eileen," which was the choice of the judges of the contest. Elmer Harris, Richard Barry, and Mr. Morosco. More than 3,000 manuscripts were submitted.

In addition to the bonus of \$1,000, the authors will receive \$1,000 for the foreign rights to the play and \$500 in advance royalties. When the contest was announced, Mr. Morosco guaranteed a production of the winning play in Los Angeles within six weeks after the judges had made their decision. This will be followed by a production in New York not later than Oct. 15.

Miss Bonner is a well-known author, having written many novels and short stories. Her best known works are "The Pioneer" and "Rich Men's Children." She is also the author of the play, "Sham," in collaboration with Elmer Harris, produced in 1908 with Henrietta Crossman in the leading role, and "Hauce for the Goose" (with Hutcheson Boyd), produced in 1909 with Grace George in the stellar role.

BEN GREET PERFORMANCES

Arrangements have been made by the Summer School of New York University for a series of open-air performances by the Ben Greet Woodland Players on Wednesday, August 5. "As You Like It" will be given at the matinee and "A Midsummer Night's Dream" in the evening. As is well known, Ben Greet is the originator of open-air performances in this country. The cast includes, in addition to Ben Greet himself, Charles Francis, Douglas Ross, Leonard Craske, Elsie Herndon Kearns, Ruth Vivian, Irene Bevans, Bertha Cosens.

DIPPEL ENGAGES ELEANOR PAINTER

Announcement comes from Carlsbad that Andreas Dippel has engaged Miss Eleanor Painter, the young American soprano of the Charlottenburg Opera, as leading woman and star in his coming New York

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season of opera comique. Miss Painter is a native of Colorado. She began her career as leading soprano in Doctor Parkhurst's church, in New York, four years ago. She made her debut in Europe at Covent Garden, London, as Musetta in "La Boheme." She then went to Germany to study, and has been at the Charlottenburg Opera for the past year.

Herr Dippel's New York season will open on Sept. 28 with "The Purple Domino," by Charles Cuivillier, as the attraction. In this opera Miss Painter will create the principal role, Georgina.

SAM BERNARD RETURNING

"The Belle of Bond Street" closed its London engagement Friday, July 17, and Sam Bernard is a passenger on the Vesperland, due in New York this week. Miss Ina Claire, as announced elsewhere, will become the prima donna of the Gaiety Theater, London.

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EDWIN H. CURTIS,
Stage Director.

Mr. Curtis, whose services have been greatly in demand for the coming season, has been engaged to direct the productions at the Washington Theater, Detroit. An excellent stock company is to be installed.

POLI COMPANY IN FITCH PLAY

BALTIMORE, July 25.—Clyde Fitch's "The Woman in the Case" was presented by the Poli company last week. The two important roles of Claire Foster and Mrs. Rolfe were played by Gilberta Faust, a newcomer, and Grace Hild, respectively. Miss Faust, a "guest" of the company, practically dominated the performance. The remainder of the company did what little was required of them with entire satisfaction. Much of the credit of the production is due to the excellent staging and stage-management under the direction of Max Von Mitzel. The exquisite taste of the sets, both for color effects and style, stamp Mr. Von Mitzel as an unusually capable artist in this line of work.

The Poli company has done splendid business during the summer season. For the first time within memory, a local theater has been able to keep open its doors with a first-class attraction throughout the summer, a feat which has never before been accomplished in this city. The credit belongs to Mr. Henton, the personal representative of B. K. Poli, whose faith in Baltimore, by personally supervising the local company and devising the summer attire for the Poli House, have resulted in the distinction of his house establishing the record of fifty-two consecutive weeks.

J. BASTON KRIS.

FIELDS STOCK CO. OPENS AT CORRY

CORRY, Pa., July 27 (Special).—Margaret Fields's Stock company, under the management of Harry March, ended the run of stock at the Colson Park Theater at Jamestown, N. Y., Saturday night, and opened the regular tour at the Liberty Theater, in this city, to-night. "The Awakening of Helena Ritchie" was the opening play. Miss Fields formerly played leads with Kirk Brown for many years. She has William V. Mong and Ralph Campbell to support her. All plays will be mounted in detail, and Mr. March expects his company to rank with any offering repertoire to-day. The Nancy Boyer Stock company, under the same management, will also play week stands during the regular season.

M. J. BERLINER.

BARROW-HOWARD CO. RECORDS

LINCOLN, N.H., July 24.—The Barrow-Howard Players broke all local stock records last week with an elaborate production of "Madame X," with Miss Barrow in the title role.

Katherine Stevens will replace Adelyn Bushnell in the leading roles, the latter leaving soon for a much needed rest in the Adirondacks.

The Barrow-Howard Players will occupy the Oliver until Sept. 12.

T. B. FRIEND.

RITA DAVIS AT BALTIMORE

BALTIMORE, July 27.—Rita Davis has been engaged by Wedgewood Nowell, the manager of Poli's Auditorium Theater, to take the place of Edith Campbell, who recently left the company. Miss Davis, who has had extensive stock experience in Montreal, Springfield, Mass.; Canton, O., and in Philadelphia, where she is a universal favorite, and from where she comes to Baltimore, opens to-night as Edith Paulkner in "The Lost Trail."

Louise Brownell will close with the Alcazar Stock company in San Francisco on Sept. 1. Her successor has not yet been engaged.



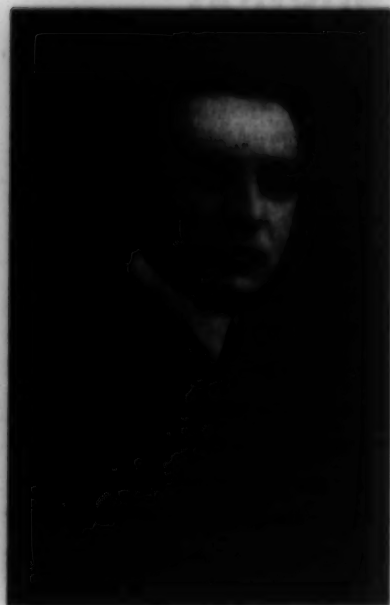
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THE "COMMERCIAL" MANAGER

Considered from an Angle That Proves He Is Not Quite as Black as He Has Been Painted



ADOLPH KLAUSNER.

It was an occasion for regret when Mr. Klausner resigned from the critical fraternity of New York as dramatic editor of the *Times*, as it was also a cause for congratulation when he entered the producing firm of Selwyn and Company. His ideals, supplemented by a wide knowledge of the best in playwriting practice, will unquestionably continue to establish the dignity of the American playwright in his own country.

AMONG THE DRAMATISTS

Gossip of the People Everywhere Who Write and Have Written Stage Successes

WILLIAM THOMPSON PRICE was quite inadvertently deprived, in last week's issue, of ten years of his record as Director of the American School of Playwriting, which he founded, as the first institution of its kind in the world, in January, 1901, and not January, 1911.

ORRIS YUTAN BEAN, who wrote "An Aztec Romance," that, while it did not meet with success in New York, all but broke the capacity business record of Salt Lake City, where it was originally produced, has just completed negotiations for the sale of his invention to decrease the cost of gas manufacture by one-third; and it is likely that he will again return to Broadway with a play. Mr. Bean has been variously attacked by those who felt that he was trying to foist a Mormon propaganda on the country through his dramatic works, but he has a sincerity that is lacking in many more successful dramatists.

CLINTON STUART, author of "Marie Antoinette," as played by Madame Modjeska, whose return to playwriting has already been acclaimed in this column, is a firm believer in dramatic technique. He studied construction in Paris, where definite value is attached to method, and the fact that the first obligation of a playwright is to write plays is thoroughly appreciated. Mr. Stuart's success was so consistently repeated in play after play, that he was called in many times in the old days by the managers to make adaptations from foreign works. The production of the play that has just come from his pen is being awaited by those who know either Mr. Stuart or his work, or both, with much interest.

KRITH WAKEMAN, former leading woman with Robert B. Mantell, has completed a drama on equal suffrage that is said to present matters from a new point of view. She has given private readings before prominent women in the Equal Franchise Society and various women's clubs of New York city.

MARY AUSTIN, who wrote "The Arrow Maker," which was produced at the New Theater, has just had a book published entitled "Love and the Soul Maker."

IT is a common belief among most playwrights that the "commercial" or garden variety of theatrical manager is a natural foe, and merely a necessary evil encountered in reaching the attention of the Tired Business Man. As a matter of fact, the commercial manager has suffered much from misconception, for the living generation, which is ever fond of discrediting persons "tainted" by dollars and ambition, has ignored the achievements of his predecessors in the line, and placed him at a disadvantage in the light of their ill fame. Where there has been trouble between representatives of the two professions, there has almost invariably been either an unreasonable manager or a false playwright, because, when both are intelligent in their respective ways, they may work together in utmost harmony.

The "commercial" manager is denounced mainly because he looks, before everything else, to the reliability of his investment, and last to the glory of art. It is this that has brought him the reproachful adjective, "commercial." Under the general heading of his prejudices, for which he is popularly held in contempt, is his rejection of plays submitted. Yet, in finding plays unavailable, he is not doing one thing that is wrong from his point of view. If he could see money in the piece submitted, it would never leave his possession. There is no reason in the world why he should produce a piece that fails to impress him, solely because a limited number of persons with no interest at stake have declared it "artistic" and "dramatically effective." As a man earning his living in a practical business with abnormally keen competition, he should not yield to any sentiment that he cannot translate into terms of dollars and cents. The sentiment should be part of his private life.

His prejudices are founded upon experience. He looks back at the storehouses of nearly-new scenery that mark the fall of ignored productions, and finds in them what are to him satisfactory reasons for their failures. Fearful that he will trip into oblivion over the same obstacles, he avoids plays containing them in appreciable degree, as he would fight shy of a national censor. In the past he can see managerial activity as it is; it has been entered in cold decimals of profit and loss in the ledgers of quondam "commercial" producers, and stands there now for his consideration and gain. There is no reason why he should violate those mute testimonials to the worthlessness of particular playmaking devices, and every reason why he should cling to the tricks and arrangements that have made past success. He wants novelty; but he wants it in a new arrangement of situations that will be successful because they have always been successful. The effectiveness of such a scheme may be anticipated. It is something to which he may pin his faith and his money.

So it is that the successful producer, like the successful dramatist, makes but one altogether doubtful speculation; succeeding investments are only speculations less his knowledge and experience of the past. His new play will be made an echo of his first success by repetition of the little tricks he knows to be effective. And, even after these tricks become merest artifice and convention, they will still hold the interest of those who have not seen enough to become biased, and thereby justify the producer's backing of servants proven to be capable. If one firm of producers has won its footing in theatricals with a spectacular affair requiring hosts of actors and tons of scenery, it is not to be wondered at that it has its greatest faith in productions of the same type; if another firm has achieved success in stirring domestic drama enacted by four or five characters, it has reason to confine its offerings to pieces with limited casts. Every producer has his likes and

dislikes, which may nearly always be resolved to earlier experiences.

A producer does not look solely into the past for his lessons; he finds much in the immediate work of his brother producers. A manager "scores a hit" with a supper scene, in which the characters consume real food; thereafter, every manager who can make it practicable, stuffs his players in full view. Another puts some of his characters in the audience; on the remotest excuse, other managers do the same. And so on, in specific cases without number. It is not because the producer is not original; it is because it is safest to reap benefit from another man's risk, and because there is hazard enough in the other details. In that way the manager is more imitative than creative. It is that that has led that expensive hybrid, "musical comedy," into an appalling jumble of conventional things.

It would be tempting destruction for any producer with limited capital to make a new departure. He must pay the price of his production before he can receive public opinion. It is impossible to foresee the attitude of its future audiences. He has too much at stake to attempt things that have not been tried and established.

But here is where the wise scheme of nature asserts itself. The timid producer must take chances or be run down for his conservatism; he must meet his competition or be run down in a monopoly of profit. He tries to compromise in lavish productions of the pieces which hold his faith. But each piece has its peculiar requirements, in meeting which he finds himself giving expression to original ideas, coming gradually out of his rut, finding that the new way repays investigation and contributing his share in a firm stride forward in the progress of American drama. Thus, many producers have realized that it pays to be a pioneer. The lesson comes that the Great God Chance, who sits there so ominously, is known by several other names, among which are Ignorance and Carelessness; and, with the consequent hunt of the better producer for the underlying reasons for things, comes a reinforcement of the security of his investment. Always his investment first. So, essentially and properly, even the better producer is as "commercial" as his most insignificant competitor.

Now, granting that all producers are prejudiced, and, it is hoped, granting the reasonableness of their attitude, the saving grace is plain that they are prejudiced in different directions. So what might displease one may please another. Therefore, if the playwright exercises a little judgment—or lets his more competent agent do it for him—he may submit his play to a manager who will not find it a reminder of unfortunate investments.

The producer's point of view, from the position of legitimate business, is eminently right. It is the obligation of the playwright to be at pains to appreciate it, and to make reasonable concessions to it. That playwright who denounces a manager for rejection of his play, must remember that his play—in which he has every faith—is the expression of his ideal which may stand refutation, whereas it is the manager's bread that cannot stand failure. No amount of personal feeling has entered into the manager's refusal to produce the play, unless, perhaps, earlier dealings with the playwright have been painful to him. No name appeals to him unless he thinks its distinction means crowded houses to witness the work; he will not invest, as a matter of friendship or regard, in any piece that he knows would threaten his prosperity. The same rule that applies to the producer applies to the playwright; he must be open to conviction—in his case, conviction that work for the cause of good drama is not one-sided. ARTHUR EDWIN KNOWS.

THE BOOK STALL

Important Facts About the New and Recent Dramatic Publications Given at a Glance

"A DISCOURSE UPON COMEDY."—"The Recruiting Officer" and "The Beaux's Stratagem," by George Farquhar. Edited by Louis A. Strauss. Boston and London. D. C. Heath and Co. 60 cents. (The Belles-Lettres Series, General Editor, G. P. Baker.)

"SAINT LOUIS."—A Civic Masque. By Percy Wallace MacKaye. Garden City, N. Y., Doubleday, Page & Co. \$1.

"CANDLE FLAME."—A Play for Reading Only. By Katherine Howard. Boston. Sherman, French and Co. \$1.

"WHAT IS IT ALL ABOUT?"—A Sketch of the New Movement in the Theater. By Henry Blackman Sell. Chicago, the Lauriatan Publishers. 25 cents.

"THE WORKS OF STANLEY HOUGHTON."—Edited, with an introduction, by Harold Brighouse. In three vols. London, Constable and Co. 25 shillings, net.

"ROBIN HOOD AND HIS MERRY MEN."—Play in Two Acts. By Elizabeth F. Matheson. Founded on "A Little Geste of Robin Hood and His Meiny." London, Humphrey Milford. 6d. net.

"AT RAY."—A novel by Page Phillips, based on the drama by George Scarborough. New York, The Macaulay Company. \$1.25.

"TO-DAY."—Novelization of the drama by George Broadhurst and Abraham S. Schomer, by Richard Parker. New York, The Macaulay Company. \$1.25.

"THE FLASH AND THE DEVIL."—Drama in three acts, by Grenville Fulton and T. H. Walther. Torquay, The Devonshire Press.

In Foreign Languages.

"LA PETITE JASMINE."—Comédie en trois actes. Par Willy (Henry Gauthier-Villars) et Georges Dorquès. Paris, Albin Michel.

"TROMPE-LA-MORT."—Drama en onze tableaux. Tiré du roman paru dans le Petit Parisien. Par Jules Mary. Paris, P. V. Stock.

"ANDROMAQUE."—Tragédie par Jean Racine. Edited with Introduction, Notes, and Vocabulary, by Colbert Searles. Boston. Ginn and Co. 40 cents.

"LES COMÉDIES-BALLETES DE MOLIERE."—Originalité du genre. La poésie, la fantaisie, la satire sociale dans les comédies-balletes. La comédie-ballet après Molière. Paris, Hachette et Cie.

"DIE FELSSTUENDE."—Komödie in drei aufzügen, von Herm. Anders Krüger. Stuttgart und Berlin, Deutsche Verlagsanstalt.

JOHN FREDERICK BALLARD, author of "Believe Me, Xantippe," and "What's Wrong?" which David Belasco will produce early next season in New York, was married in New York on July 5 to May Boyd, a Colorado girl, who is said to have been the one Mr. Ballard had in mind when he created the charming leading feminine character in the play first mentioned.

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"HEART OF A THIEF"

Charles Frohman Secures New Armstrong Play for Production, with Martha Hedman

Charles Frohman has secured from Paul Armstrong his new play in four acts, entitled "The Heart of a Thief." It will be produced early in October. Martha Hedman, who will create the principal part in this new Armstrong play, is now on her way from London, where she has been playing leading parts at the St. James Theater. Negotiations were begun for this play some time ago, but it is only recently that Mr. Armstrong completed the script.

BREESE AT BOSTON

Opens Stock Engagement at Majestic Theater in "The Master Mind"

Boston, July 28 (Special).—Edmund Breese has joined the stock company at the Majestic Theater for one week, to play "The Master Mind." His leading woman, Florence Larrimore, appears with him. The support includes Donald Meek and Rose Morison. "Madame X," announced for next week, has been withdrawn and instead Nance O'Neil will come to head the resident company in "Camille."

FORREST ISARD.

"VANISHING BRIDE" PRODUCED

LONG BRANCH, N. J., July 27 (Special).—The first production on any stage of the new Belasco production, "The Vanishing Bride," was made here to-night at the Broadway Theater. Mr. Belasco himself was present at the performance, together with the heads of his various staffs. In the cast were Thomas A. Wise, Janet Beecher, Howard Estabrook, Frank Gilmore, Gustav von Seyffertitz, Denman May, Ottilia Nesmith, Angela Keir, Edith Houston, and Margaret Seddon. After the Long Branch engagement, the piece will be moved to Asbury Park and Atlantic City, and then into New York as the opening attraction at the Belasco Theater.

BOSTON FAVORITES IN ONE-ACT PLAY

Boston, July 28 (Special).—A group of Boston's stock favorites has been assembled at Keith's this week to play the one-act comedy, "Patsy," by Franklyn Searight. The cast includes Eleanor Gordon, Wilson Melrose, Mrs. George A. Hibbard, Francesca Rotoli, and the author of the piece, Miss Rotoli, who is the daughter of the late Augusto Rotoli, of the New England Conservatory, is to return to "Potash and Perlmutter" after her vaudeville engagement. She made an excellent impression here last summer as a member of Wyrley Birch's Stock company.

FORREST ISARD.

KYLE AT MAHOPAC

Howard Kyle and his players will repeat their open-air performance of "As You Like It," Aug. 1, at Lake Mahopac. This organization has been most successful during its special engagements of late in and near New York, and will undoubtedly meet with a cordial reception.

Richard Lambert, of the Cort office, is doing special publicity work in this country for Cyril Maude. Dick was right on deck when Maude played a performance of "Grumpy" at the New Theater, London, and appeared before Dowager Queen Alexandra and Empress Marie of Russia for their congratulations.

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GOSSIP

Edward Colebrook has been engaged to play with Norman Hackett in "The Typhoon."

William R. Randall has been engaged by Selwyn and Company to play the heavy in the Boston company of "Under Cover."

Edwin Mordant and his wife, Grace Atwell, returned to New York Aug. 2, after visiting Boston and West Harwich, Mass.

May Vokes has been engaged for the role of Coddles, the slavey, in the company of "A Pair of Sixes," which opens at the Cort Theater, Chicago, Aug. 2.

He's back and ready for work, is Barney Bernard, the Abe Potash of "Potash and Perlmutter." Believe me, Mawruss, it's the first vacation he's had in fifteen years.

Frank McIntyre, who is to head the Chicago company of "A Pair of Sixes," is worried. He has lost two pounds since rehearsals began.

Padgett Hunter, a young Australian actor, was engaged by William Elliott to replace Bernard Thornton in the leading male role in "Kitty MacKay." Mr. Thornton resigned from the part.

Helen Holmes, the well-known leading woman, requests Tina Mason to record her desire not to be confounded with a young lady of the same name who is playing in Western motion pictures.

Itha Marie Diehl will go out with a "Within the Law" company again next season following her return from Europe Aug. 3. She has been touring abroad since May 2.

The American and Canadian rights to Arpad Pasztor's play, "Innocent," were leased to Al. H. Woods by Sanger and Jordan, on behalf of the International Copyright Bureau, Ltd., of London.

Word received that we may truthfully record that the eminent transatlantic actor, Gerald Griffin, is now fishing (but not catching anything) at Lake Maranacook, Winthrop, Me., after having just purchased another seven-room cottage.

Kate McLaurin, who is on tour with the Coburn Players this season, has won considerable distinction as a writer of sketches and short stories. "The Lieutenant of Fate," in the July *Ansler's*, is particularly interesting.

Nan Campbell, the pretty Southern girl who was last seen in "Marrying Money," and who will play the ingenue with John Mason this season, is spending her summer at the Hotel Monmouth, Spring Lake, N. J. She said she is the most popular guest in the house.

Edward Susdorf has been engaged to play the part of Hironari in Norman Hackett's forthcoming production of "The Typhoon." This will be his third season in support of that actor, having previously appeared with him in "Babar, Banderson" and in "The Double Deceiver."

Stella Chase-Alsworth will be the guest of Mr. and Mrs. Albert Tavernier during the latter part of July and August at their summer home on Lake Muskoka, Canada. Miss Alsworth has laid in a generous supply of fishing tackle, and expects to break all of her former piscatorial achievements.

The announcement that Marguerite Rivin was to be a member of the company presenting "Are You My Wife?" proves to be erroneous. Miss Rivin came to New York the other day in all an engagement for a film by the Famous Players. She will not engage in regular dramatic work until September.

Marguerite Leslie, who played Henriette in "The Secret," last season, has been engaged to play feminine leads in the Autumn production at the Drury Lane, London. She will return to New York when the play is withdrawn to make way for the annual Drury Lane Christmas pantomime.

Mr. John Drew will act as master of ceremonies of the benefit for the Fresh Air Home for Crippled Children, which the Southampton Club, of Southampton, L. I., will give at their club house on Friday evening, Aug. 7. Mr. Marc Klaw will have charge of the entertainment, which will consist of a fine vaudeville bill, followed by a supper and dance, and Mr. Pat Casey is rounding up the vaudeville features.

SYLVESTER SCHAEFFER ARRIVES

Messrs. Shubert announce that Sylvester Schaeffer, "the man who gives an entire entertainment by himself," will make his American debut at one of their principal Broadway theaters on Aug. 15. He will be managed by his Continental impresario, Herr A. Bachman. Mr. Schaeffer and the members of his immediate family are due to arrive on the *Vaterland* to-day.

Sylvester Schaeffer's father and grandfather were well-known performers in Germany, in the same line in which the present Sylvester has been distinguished. For his American tour Mr. Schaeffer will give the major portion of the entertainment, which is said to show marked versatility in juggling, antipode feats, gymnastics, violin playing, painting, card manipulations, chariot driving and what not. He will bring his own production and special company, which will include many animals.

MISS BARRYMORE AT NEW BRIGHTON

Among the notable events of the summer vaudeville season will be the appearance of Ethel Barrymore at the New Brighton Theater during the week of Aug. 10.

Jefferson de Angelis will break in a new act at Henderson's during the week of Aug. 3.

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NELLA WEBB AT PAVILION

Following a long tour of the English provinces, Nella Webb began a four-week engagement at the London Pavilion on July 6.

BILLY LONG IN SKETCH

Miss Billy Long, recently leading woman of the Orpheum stock of Chattanooga, Tenn., is now in New York, preparing to enter vaudeville in a comedy sketch, supported by a company of three.

EDITH HELENA FOR TWO-A-DAY

Edith Helena, late with the Aborn Opera company, is soon to enter vaudeville, according to reports.

M. S. BENTHAM ON "VATERLAND"

M. S. Bentham, the artists' representative, is due to arrive to-day on the *Vaterland*. Mr. Bentham is bringing back a number of contracts, the result of his tour of England and the Continent.

MISS WOOD AT VICTORIA

Miss Maurice Wood opened at the Victoria on Monday, and is likely to hold over for two or three weeks.

BARNEY GILMORE ON LOEW TIME

Barney Gilmore, "the Man from Ireland," opened for Marcus Loew at the Lincoln Square Theater on Monday.

MARIE LLOYD has closed contracts with a firm of London publishers to issue the story of her life.

DATES AHEAD

DRAMATIC

APARTMENT 12-K (Wm. A. Brady): N.Y.C. 20—Indef.

CLARK, Harry: Corson, and Margaret Dale Owen: Belfast, Ireland. 27-Aug. 1, London, Eng. 3-Sept. 5.

CONSUMERS: N.Y.C. 27-Aug. 1, Cambridge, Mass. 3, Williamstown, N. H., 10, N. Y. 1, Burlington, Vt. 10, 11, Lake Placid, N. Y., 12-14, Rochester 15.

HADLEY, Louis Lee (Henry Miller): Chgo. March 15—Indef.

HARRY, The (Play Producing Co.): N.Y.C. April 15—Indef.

HEATON, The (H. Fry): Chgo. June 27—Indef.

GILMORE, Paul: Augusta, Ga. 20-Aug. 2.

GIL, Ben and Tramp (C. A. L. Horton): New York, N.Y. 29, York, Pa. 29, Aug. 1.

GREEN, Ben: Players: Old water, Mich. 20, Ypsilanti 20, Monroe 21, Ft. Huron Aug. 1, Lansing 2, Flint 4, Lansing 5, Charlotte 5, Harrison 5, Ypsilanti 5, Alma 10, Ypsilanti 11, Alpena 12.

GREEN, Ben: Players: Pittsburgh, Pa. 20, Mountaintop, W. Va. 20, Bedford Springs, Pa. 21, State College, N.Y. 21, Falls, N.Y. 2, 4, N.Y.C. 2.

GREEN, Ben: Players: Mt. Pleasant, Ia. 20, Ottumwa 20, Greenfield 21, Shenandoah Aug. 1, Tarkenton 2, 3, Mount City, Kansas 2, Stanley 2, Albany 1, Princeton 2-10, Seymour, Ia. 11, Memphis, Mo. 12.

HELF, Walter: Oliver Morris: Chgo. Dec. 20—Indef.

HIGH, Chas. of Irving (A. J. Woods): N.Y.C. Aug 10—Indef.

KITTY MacKay (Wm. Elliott): N.Y.C. Jan. 7—Indef.

OMAR, the Yosemite (Kully and Brockland): Santa Barbara, Cal. 20, San Jose 20, Marysville 21, Medford, Ore. Aug. 1, Portland 2-3, Seattle, Wash. 2-15.

PAIR of Sires (H. H. France): N.Y.C. March 20—Indef.

PAIR of Sires (H. H. France): Chgo. Aug. 9—Indef.

PRO of My Heart (Oliver Morris): Chgo. June 22—Indef.

POLLY of the Circus (Wm. A. Brady): N.Y.C. Aug. 10, Aug. 2, Windsor 4, Halifax 5-7, Truro 10, New Glasgow 11, 12, Sidney 12-15.

POZAR and Perimeter (A. H. Woods): N.Y.C. Aug. 10, 11—Indef.

STEWART, May (J. H. Cline): Alpena, Mich. 20, Mackinac Island 20.

TOO Many Cooks (Wm. A. Brady): N.Y.C. Feb. 25—Indef.

UNCLE Tom's Cabin (Wm. Kibbler): Lansing, Mich. 20, Battle Creek 20, South Chicago, Ill. 21, Aug. 1, Chicago 2-15.

UNDER Cover (Belwyn and Co.): Atlantic City, N. J., Aug. 10-15, N.Y.C. 20—Indef.

PERMANENT STOCK

ACADEMY Players: Charlotte, N.C.

ALICE Players: Providence, R.I.

ALABAMA: San Francisco.

ALEXANDRIA: Alexandria, Va.

AMERICAN (H. B. Polack): Pittsburgh.

ANGELL (C. W. Lawford): Lancaster, Pa.

ARVINE Players: Orange, N. J.

AUDITORIUM: Perth Amboy, N.J.

AUDITORIUM (Thomas D. Horton): Fitchburg, Mass.

AUDITORIUM (O. Jones): Lynn, Mass.

BAILEY-Mitchell: Seattle.

BAIRNBRIDGE: Minneapolis.

BARNETT: Kansasville, O.

BARNOW-Howard Players: Lincoln, Neb.

BERRY, Jack (J. D. Proud): level: La Crosse, Wis.

BISHOP: Oakland.

BLOOD, Adela: Toronto.

BONTELLA Players: Detroit.

BONTELLA Players: Toronto.

BOYLE (Fisher and Shon): Canton, O.

BROWN, Kirk (J. T. Macaulay): Altoona, Pa.

BURBANK (Oliver Morris): Los Angeles.

BURNS Theater: Colorado Springs, Colo.

CALAMITH: Williamsport, Pa.

CALAMITH: Allentown, Pa.

CALAMITH: Callahan and Smith: Atlantic City, N. J.

CLARENDON: Forest, O.

COLONIAL: Cleveland.

COLONIAL Players: Norfolk, Va.

COLUMBIA: 'Prisco.

COLUMBIA (Metzerott and Berger): Washington, D. C.

COMSTOCK Players: Albany, N.Y.

CORNER: Wilmington, Del.

CORNELL-Price Players: Rochester, Ind.

DAVIS Players: Pittsburgh.

DENHAM: Denver.

DORRIS: Players: Niagara Falls, N.Y.

DRAMA Players: (Edward Keane): Westbrook, Me.

DOHERTY: Cleveland.

ELITCH Garden: Denver.

EMPIRE: Montreal.

EMPIRE (Julius Kahn): Baltimore, Md.

EMPIRE: Syracuse, N. Y.

EMPIRE: San Diego.

GAONON-Pellock: New Orleans.

GATY: Indianapolis.

GERMAN (Hans Loebel): St. Louis, Mo.

GERMAN (Ludwig Grel): Milwaukee.

GLASSER, Vaughan and Fay: Columbus, Ohio.

GLASSON Players: Denver.

GORELL: Waterville, Ia.

GREENPOINT (Law Parker): B'klyn.

HALLACK Players: Woonsocket, R.I.

HARRINGTON, Beatrice: Des Moines, Ia.

HARVEY (Joel Friedkin): Rochester, N.Y.

HARVEY: Toronto.

HOLDER: Detroit.

HOLDEN: Canton, O.

HUDSON: Union Hill, N. J.

HUNTINGTON, Wright: St. Paul.

HUNTLEY: Savannah, Ga.

JACKSONVILLE (Geo. W. Kamm): Jacksonville, Fla.

JAMES, William: Players: Petersburg, Va.

JEFFERSON (Julius Kahn): Portland, Me.

JUNEAU (D. W. Cromberger): Milwaukee.

KITTY, Toledo, O.

KELLEY, Jewell: Atlanta, Ga.

LAKE Cliff Casino: Dallas, Tex.

LANDERS: Springfield, Mass.

LAWRENCE, Del S.: Vancouver, B.C.

LEAVENS: Schenectady, N. Y.

LYON: Mobile, Ala.

LYTEL, Yashin: Troy, N. Y.

MAGNANE (T. Ashton): Ma- aron: Wichita, Kan.

MAJESTIC: Boston.

MAJESTIC (Fred K. Lanham): Erie, Pa.

MALLORY-Deane: Newport, R.I.

MERKYL-Harder: New Brunswick, N.J.

MERRIMACK Players: Lowell, Mass.

MODERN Drama: Savannah, Ga.

MORISON, Lindsay: Laconia, N.H.

MORLEY, Ernestine: Waterbury, Conn.

MORRILL, Elizabeth: Wichita, Kan.

NEUBURGH: Newburgh, N. Y.

NORTH, Frank: Waco, Tex.

OAK Park: Oak Park, Ill.

OLIVER, Otis: Belleville, Ill.

ORPHEUM: Wilmington, Del.

ORPHEUM (J. Herman Troutman): Chattanooga.

ORPHEUM Players: Montreal.

PARK: St. Louis.

PEARL (A. A. Webster): Williamsport, Pa.

PERMANENT: Edmonton, Can.

PERMANENT Players: Winnipeg, Man.

PERRY, Augusta (Walter Downing): South Framingham, Mass.

POLI: Hartford, Conn.

POLI: Worcester, Mass.

POLI (Kendall and Weston): New Haven, Conn.

POLI (Wedgewood Nowell): Baltimore.

POLI: Washington, D. C.

PRINCE: Tacoma.

REDMOND: Sacramento.

RILEY, Charles E.: Jersey City, N. J.

ROSTER and Dudley: Portland, Me.

RUE-Blaise: Erie, Pa.

SAINPOLIS: Dayton.

SAVIER, Francis (David Hellman): Superior, Wis.

SEVONS, Mary: Cleveland.

SHANNON, Harry: Washoneta, O.

SHUBERT (C. A. Newton): Milwaukee, Wis.

SMILEY, Emily: Wildwood, N. J.

STANFORD Players (Maurice Stanford): Philadelphia.

STANLEY, St. Louis.

SUBURBAN: St. Louis.

SUMMER: Hamilton, Ont.

TEMPLE Players (Clark Brown): Hamilton, Ont., Can.

TURNER, Clara (W. F. Har- ry): Ft. Ontario, N. Y.

VAN DYKE and Eaton (F. Mack): Des Moines.

VAN DYKE and Eaton (F. Mack): St. Joseph, Mo.

WALLACE, Chester: Ashtabula, O.

WORTH, Josephine: Players: (Snyder Platt): Dubuque, Ia.

TRAVELING STOCK

ANGELL: Pons Mills, N. Y., 27-Aug.

CLARENDON (C. A. Newton): Columbus Grove, O. 27-Aug.

DE VOSS, Flora, Co. (J. B. Rotner): Burlington, Wis. 20, Delavan 20, 21, Aug. 1, Redders 2-3, Hillsboro 10-15.

DOUGHERTY: Atchison, Kan. 27-Aug. 1.

EDDING, Georgiana: Springfield, Mass. 27-Aug. 1.

LYNN, Jack: Plymouth, Mass. 20-Aug. 2.

RICHARDSON: Webb City, Mo. 20-Aug. 1.

SIMMONS, Jack: Clyde, Kan. 27-Aug. 1.

OPERA AND MUSIC

DANCING: Daphne (Messrs. Shubert): N.Y.C. Aug. 10.

MONTON Opera: Youngstown, O. June 1—Indef.

PASSING: Shows of 1914 (Messrs. Shubert): N.Y.C. June 10—Indef.

WHIRL of the World (Messrs. Shubert): Chgo. May 31—Indef.

SIMFIELD: Polles of 1914 (Florence Simfield): N.Y.C. June 1—Indef.

CIRCUS

BARNES, Al. G.: Grand Rapids, Mich. 20, Holland 20, Muskegon 21, Big Rapids 21.

HAGENBACK-Wallace: Benton Harbor, Mich. 20, Dowagiac 20, Battle Creek 21, Ypsilanti 21.

BRINGING Brothers: Fargo, N.D. 20, Jamestown 20, Aberdeen, S. D. 21, Watertown Aug. 1, Huron 2, Mitchell 4, Sioux Falls 5, Cherokee, Ia. 6, Sioux City 7, Fremont, Neb. 8, Omaha 10, York 11, Grand Island 12.

SEALA: Photo. Buffalo Bill Shows: Fernie, B. C. Can. 20, Kallispell, Mont. 20, Spokane Wash. Aug. 1, West: Tompkins' Wild West: Hamburg, N. Y. 20, Sonnet, N. Y. 20, Branchville 21, New York, Aug. 1.

WHIRLERS Brothers: Athol, Mass. 20, Shelburne Falls 20, Turners Falls 21.

MISCELLANEOUS

LAUDER, Harry: Wellington, New Zealand Aug. 1, Christchurch 2-17, Dunedin 18-21.

LUCKY: Shows: 20, Decatur, Ia. 21, Rockaway Aug. 1, 2, Randolph 3, Gentry, Mo. 4, Redding 5, Granger 7, Hillsboro 8, Princeton, Ia. 10, Middleton 11, Martinsburg 12.

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LETTER LIST

WOMEN

Armstrong, Irene, Nellie Alice, Mabelle Adams, Mrs. Wm. Borden, Ramona, Mrs. Wm. Boyer, Clara Blanda, Edith Black, Miss Bonita, Helen Buckley, Mrs. Sedley Brown, Margaret Bucklin, Alice Branson, Yvonne Bergers, Dorothy Brenner, Lily Branscombe, E. Benton.

Collinson, Ethel, Vira Cameron, Ethel Corday, Lillian Claire, Helen Cameron.

Dale, Nellie, Mrs. L. A. Davers, Katherine, De Barry, E. M. Dwyer, E. L. Dymore, Edwards, Paula, Fiam Riverette.

Forbes, Gertrude Dean, Vivian Ford.

Giltingwater, Helen, R. Greenwood, Betty G. Gordon, Mrs.

M. C. Gunning, Helen Gerould, Hampton, Grace, Marie Hartford, Ruth Haywood, Emma Hayner, Grace Hawthorne, M. Dwyer, E. L. Dymore, Lillian Helm.

King, Claire, Josephine Kurrier, Florida Kinsley, Elizabeth Kennedy.

La Vere, Mary, Marion Lorne, Mrs. Paul Lacter, Mable L. Lestrang.

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Mouchell, May, Frances Randolph, E. Rose, Margaret L. Rose, Mrs. Marie Ryder.

Smith, Mrs. E. M., Gertrude Shanley, Maud Shaw, Isabel Shaw, Lillian Berlin, Alfaretta Simons.

Valentine, Ethel.

Wellman, Emily Ann, Edith Williams, Dorothy Walters, Jane Wheatley.

Cornelius, Stephen, Edw. Cui-llan, Harold Collins, Geo. D. Clarke, W. R. Conner, Bernard Oranzy, Will Carleton, Joe Cunningham, Earl Cox, Jas. Carhart.

Balton, Robt., Ward De Wolfe, Robt. Dempster, Roy Deane, Dale Devereaux, Alexander H. Daly, Bart De Pres, Chester Dooley, Joe W. Dillon, Emerson, Gerald, Knute Erickson, Geo. Edwards.

Fiorer, Geo., Harry Forrest, C. E. Fuler, J. M. Fedria, Geo. Foy, Theo. Fayer.

Greene, Billy, Frank Grandis, Marie Grant.

Harkins, W. S., Mable Ham-llon, Wm. Hobart, Harry Hickey, Chas. Horn, Harry Hamillon, H. Householder, Lawrence, Harry Hickey, T. N. Hegron.

Joanelys, Ernest.

Koerner, Otto, Henry King, Henry Kremer, Harry King, Ben Kahan.

Grech, Wm., Lawrence Lee-wood, Chas. Lynch, Chas. Lloyd, Schuyler Ladd, Bert Lash, Alexander Light.

Morrow, Wm. Ed. Morris, Wm. Moran, Ralph Mather, Jack Mason, Hansay Morris, Edwin Maynard, Leo Martin, Fuller Mallard, Donald McDou-ald, J. H. McCurry.

Nelson, Marie, Hale Norcross, Victor Newman.

O'Malley, Theo.

Princes, Joe, Frank Patterson, Douglas Patterson, Geo. Pierce.

Rankin, W. O., Walter Ry-der, Joe Rogers, Leon Roswell, Robt. Robinson, Edw. R. Rice, H. Rogers, Chas. Rossman.

Sackett, Albert, Harry Staf-ford, Clifford Stork, Makine Sanford, Ralph Stuart, Harry Stone, Arthur Sheldon, A. J. Stinnett, Fred Scott, C. F. Schroeder.

Thompson, Harrison, Henry Trader, E. W. Thatcher, Chas. S. Turner, Fred Trowbridge, Harry Thomas.

White, W. L., W. C. Walsh, Edw. Woodard, Vernon Wallace, J. M. Williamson, Chas. Win-att, Jas. Welch, Rube Welch, P. H. Whitman, Joe Wilson, J. A. Whithead.

HAWAII NOTES

Juvenile Bostonians Open Six Weeks' Engagement—Webb Players Close

HONOLULU, July 8 (Special).—Hawaiian Opera House, the concert given by the Honolulu Choral Society was one of the most successful in its history, the part songs and choruses were very ably handled, and the large audience was thoroughly pleased. Manager Adams has booked for the year future Harold Bauer, pianist; Paul DuPont, the tenor, and Miss Allen, who is on her way from Australia. Miss Thibault, the Webb company of players closed a most successful season on July 4, so successful that the management has signed up a return contract for December, when Mr. Webb expects to bring down an augmented company and several new plays.

Immediately following the Webb Players, the Juvenile Bostonians opened in a capacity house in "The Dream Girl." The company has been here before, and nearly all of the favorites returned. These include: Lou Mitchell, Doris Gaudin, Billie O'Neill, Stubby Myling, and Patricia Henry are as clever as ever, and Lou Mitchell has risen from the chorus to leading women with a remarkably sweet voice. Of the new people, Miss Margaret Clarke is a great favorite, and Miss Hill has a most pleasing stage presence. "The Dream Girl" is the next offering, and will be followed by "The Princess Chic." After six weeks here the company sails for an Oriental trip, playing Japan, China, and Manila.

Liberty Theater: The Players' Feature films are being put on here by Sam Blair, and are drawing large houses. Mr. Blair has a thirty weeks' contract with the house, and it promises to be a winning season. The Virginia Pines company are expected down here the latter part of August, and in September Henry McLean is to bring a picture company of his own down to get some more of our local color. There should be a permanent company down here, for pictures can be taken the whole year round, the climate is healthy and the scenery for wild tropical beauty unsurpassed anywhere in the world. C. D. Watson.

SPOKANE

William T. Hodge, in "Road to Happiness," Scores Tremendous Hit

At the Auditorium "The Road to Happiness" was played by William Hodge and co. July 18. Standing head and shoulders above the more familiar epic of up-state folk, the play will go on record as one of the greatest plays of its kind. Its presentation was a dramatic treat. An appreciative audience that filled the theater witnessed the former star of "The Man from Home" with increasing applause, and after each act curtain calls were insisted upon, until finally Mr. Hodge stepped out of the character of Jim Williams into that of William T. Hodge and the audience was unable to see a difference, so natural is his portrayal of the part. The comedy is of the dry, sparkling kind that bubbled, and wherever Mr. Hodge happened to be the play scintillated with brilliant wit. The supporting cast is excellent. The four acts were played with realness, a feature that the audience was not slow in recognizing. "The Road to Happiness" will be the attraction next week, opening Monday and closing Saturday. Although W. W. Lombard, Mayor of Oshkosh, Wis., and sixty has lived for the last year within a block of a motion picture theater, he says that he witnessed his first picture July 4, 1914. "They are wonderful," said the mayor, "and had I realized the entertainment they furnish I should have been familiar with them years ago." W. B. McCune.

BIRMINGHAM

Deep in the throes of mid-summer, the theatrical situation locally is at a low ebb at present. The Lyric closed last week until November, and the Jefferson, Majestic, Orpheum, and Bijou are already dark. It was the intention of Manager Benson of the Lyric and Orpheum, to open the Orpheum with venderville the week following the closing of the Lyric, but some differences with the local A. T. E. regarding the number of stage men to be employed, are already causing to be abandoned. The Lyric bill for the closing week was a splendid one, and consisted of Will Oakland, Jack Wilson and Franklin Bates, Walter S. Dickinson, Julia Nash and co., Ted and the Bradley, Helen Orr and Jack De Costa. Two vaudeville acts. Charles Gramlich and his Twentieth Century Maids are playing their sixth week at the Grand. At the Amoco-U. S. Bank Shafter's Palm Beach Girls are playing to fair business. The Best Stock co., with J. F. Wakefield as director, are in their fifth week at the Best, and playing to good business. The new Orion Two, photoplay house, opened its doors July 22, and Manager Abernathy is receiving congratulations upon the beauty and unique arrangement of his latest theater. JAMES EDWIN DODMAN.

MONTREAL

The Orpheum Players presented "The Woman of the Year" to good business. Lillian for her part was excellent as the "phone girl." Wanda Koller, Richard O'Brien gave a clever characterization of the "boss" politician, Jim Blake. Sam Reed as the Irish politician did some fine work, and excellent character sketches were given by Sylvia Wright, Brandon Street, Sumner Ward, and Vaughn Morgan. Helen Robertson as the Woman gave a fine performance. A number of "Halls" girls attended at the invitation of Manager Driscoll. They appreciated the points of the play, and presented Mrs. Henderson with a beautiful bouquet of flowers. The stock at the Empire presented "The Devil." W. A. TERNATY.

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CINCINNATI

Band Draws Big Business with Grand Opera Concerts—Parks Continue Popular

Cincinnati is enjoying a prosperous summer outdoor season, with all the parks and amusement places doing big business. The band played a two weeks' engagement at the 19th July 15, and closed to the largest crowd of the season. During the engagement an innovation was instituted that has something to do with the increased business. The second half of the program each evening and afternoon is devoted to grand opera, when the standard operas are presented in tabloid form and in costume, but without scenic splendor. For the first week "Manhattan," "Carmen," "Tosca," "Aida," and "Lohengrin" were given with Madame Bertoni, soprano; Miss Marie Tahr, contralto; Elmer Gossens, tenor, and Elmer Gossens, baritone. All of the outside made big hits.

The motorcycle races in the Motorbrome at the Lagoon still continue to draw crowds. The summer venderville at Keith's is still going big, packing three houses on week days and four on Sundays. For the week of July 15 Earl Fynn and Keith's Melodrama, two Cincinnati firms, were the favorites, and presented an excellent singing and dancing act.

Chester Park offers many attractions, with its lake and artificial waves for the bathers, the resort of the clubhouse and the venderville at the Lagoon, with its twenty-mile river ride, has a steady following, and this season is proving no exception to the others.

Announcements are being made for theater openings for the coming season, but the attractions are not yet given. The Grand opening the first week in September, and the Grand opening the latter part of August. The Lyric is being re-located. The preliminary season of the House Travel Pictures opens the middle of August, and the regular season the middle of September. JOHN KENNEDY FROST, JR.

SAN DIEGO

In the production field, the two stock ones at the Galaxy and Empress theaters, have had a monopoly on the business, so the Sprinkles Theater has been showing the pictures of "Creation" in capacity houses. "The Hapting Stock" at the Galaxy, selected "The Common Law" for the week of July 15, getting their share of the business. Edna Marshall as Valerie West, the artist's model, was very charming, and Ray Van Patten as Sam Kelly did some of his best work this season. "The Empress Stock" offered "The Melodrama" a fine picture, and the latter evening the attractive comedies. The work of Helen Carey and Olga Day, in the leading roles, were all that could be desired. Miss Day is making a lot of new friends for herself and the house. The Pantalone bill at the Galaxy is a splendid one, featuring the dramatic play, "Madame X." This is an exceptionally clever act, and has put some money in the box-office. The Majestic Theater has opened again, and this time the house will offer first run pictures and tabloid acts. It is a beautiful playhouse and it is hoped that the present management will offer a line of amusement that will appeal to the public.

Ralph Modjeska, the son of the late Madame Modjeska, has been in the city for a few days as a guest of the U. S. Grand Hotel. Mr. Modjeska was impressed with the wonderful growth of San Diego, and was amazed at the progress made with the building of the Exposition.

Charles A. de Lisle-Holland has sold out his interest in the Mission Theater on Fifth Street to A. W. Leonard, who will continue the present policy of the house, offering first run pictures. July 18 was celebrated here as the birthday of San Diego. San Diego was first settled July 18, 1769. All of the theaters were packing their houses with the many visitors to the city. MARY DE SHAW CHAPMAN.

ST. PAUL

Prominent in the cast of the Hamilton production of "Are You a Man?" at the Shubert July 19-25 were Edward Williams, Guy Durrell, Earl Lee, J. E. Irvin, Malcolm Furber, James Brink, George Ray, Ethel von Waldron, and Helen Davis. The old cast went to the Lyric on July 25-Aug. 1. "The Parish Priest" Aug. 2-8. The Metropolitan closed July 18, and will remain dark until the week of Aug. 19, when the new Baiter Stock Pictures will be shown. This will give Business-Manager Tensell a chance to go into business.

At the Empress Picture's Dining Rooms, held the ballroom spellbound. Arriving and leaving many laughs with their funny line of music, the Arthur De la Parra Kaber on gave a bit of melodrama at the same time, and Loris and Alena proved themselves two clever youngsters.

"Jim" Nellie with an amine—as Cousin Annelise in the Lucky picture. "The Man on the Box" at the Majestic. The Alamo is picturing "The Barber's Daughter." Lowell A. Rich, Empress orchestra director, is spending a six weeks' vacation with his wife's people in Rochester, N. Y. R. G. Burroughs, Empress manager, has been elected to the board of the new Grand Hotel. JOSEPH J. FRIEDMAN.

DENVER

"The Mind-the-Paint Girl," at the Denham. July 19-25 brought back Eve Lang, whose enthusiastic reception left no doubt of the place she has here. Her Great Dates follows. "The Birdman" at the Fall Opera of Denver out of the pre-opening artist who has never been out of the ground. Ritch's Gardens offered "Your Neighbor's Wife" July 19-25. The co. gave a splendid performance. "The Family Cuckoo," at Labouffe, July 20-25 showed Irene Penwick in her former role of Kitty Claire. Western headquarters of the German-American National Theater have been established in Denver under the direction of Victor Neubauer. The Babes Theater formerly devoted to vaudeville and burlesque, has been leased for five years, and will be extensively remodelled. FREDERICK D. ANDERSON.

JERSEY CITY

Business at the Log Cabin and Jersey Alamo continues big. The venderville acts July 20-25 consisted of the Fourteen Georgia Camp-

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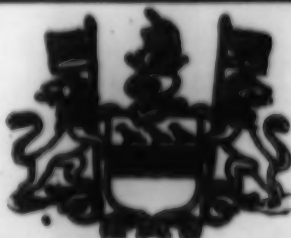
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"The Road to 'Frisco'" and "Only a Farmer's Daughter" were offered at the Hudson Airplane July 20-25 to large attendance by the Charles J. Kelly Stock co. Both plays were well presented and carefully acted by the favorites who comprise this clever co.

"The Man Inside" drew large audiences to the Hudson Theater, Union Hill, July 20-25, and the sterling stock co. gave the best of satisfaction. Stage-Manager Tom McLean agreed himself on the stage. Eugene Jackson and William H. Sullivan were in the lead. WALTER C. SMITH.

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FROM PARIS

One-Act Plays. "La Revolte" and "La Nouvelle Idole." Performed at Comedie-Française

PARIS, July 8 (Special).—It is a noticeable fact that since M. Albert Carré has taken over the management of the Comedie Française there has been practically no new play produced there. On the other hand, there has been no end of revivals; these were principally plays whose success at other theaters at different times warranted or seemed to warrant their appearance in the house of Molière. Thus "La Marche Nuptiale" of Bataille, "Georgette Lemoine" of Donnay, and sundry others were received into the repertoire. The latest addition to which was "La Revolte" of Villiers de l'Isle-Adam and "La Nouvelle Idole" of M. François de Curel.

"La Revolte" certainly deserves a place beside the works of de Beauville and Becque in the only theater that does justice to one-act masterpieces. Strange to say, "La Revolte" is not written in verse; but the prose of Villiers is marvelously rhythmical. Incidentally it is one of those plays that are typical of their epoch and therefore help to mark theatrical evolution. There are but two characters. Felix, a bourgeois who represents common sense and narrow-mindedness, and his wife Elizabeth, a passionate creature who, having lived quietly for years, tied down by traditions and conventionalities, wakes up one day with the irrepressible longing to escape from the mediocrity of her present existence to a higher, greater and more glorious life. She wants to love, really once, before she becomes too old, she hungers for a "grande passion," and of course this brings on the clash of wills between her husband and herself. It is the antagonism of the real and the ideal; the duel of romanticism versus logic. He is common sense; she is inspiration. She is mystic; he is conventional. The question at stake becomes, not the struggle for happiness of one woman, but the social position of women; their independence and equality with men. But life is a cruel master for idealists, and Elizabeth, after running away, returns broken and spiritless, forced to acknowledge the unreality of her dreams and to take up her chains again.

The play when it first appeared was misunderstood by the critics, owing largely to the author's attempts to get the artists to act with realism a play that demands a more poetical rendering. For Villiers de l'Isle-Adam was no dramatist.

Madame Segond-Weber, who played the part of Elizabeth at the Odéon, is as admirable in this modern psychological drama as in the classical tragedies of Sophocles and Corneille. Her interpretation is symbolic. M. H. Mayer is rather out of place as the husband.

"La Nouvelle Idole" is also interesting, but in a different way. The New Idol is science, and Dr. Donnet is its slave and high priest. He is, moreover, an atheist, and therefore believes he has the right to inoculate patients whose cases are hopeless with cancer and tumors for the purpose of medical experiments. Thus he sacrifices to his idol, not believing in a future life. Several newspapers attack him, and his wife, who has become estranged from him, accuses him of assassination. But his conscience is unruffled until the day when one of his patients, Antoinette, a poor working girl who was dying of tuberculosis, suddenly comes to see him and declares she is miraculously cured. Donnet is greatly disturbed, because he has inoculated the poor child, and as he has always said that should such a thing happen he would kill himself, he is about to commit suicide, but on second thoughts prefers to inoculate himself so that he may finish his work before he dies. His wife, Louise, divines this; she understands his sacrifice, and it helps to bring them together again. But Antoinette understands him still better, in her simple heart and perfect faith. She had always wanted to be a Sister of Charity. Donnet has believed in God explains to her at once the doctor's remorse and in a measure his idea of expiation. But Donnet, the strong man of science, finds himself shaken, with all his beliefs or unbeliefs crumbling about him. The faith of Antoinette and the calm certainty in a future life that makes her accept the present without revolt, strongly impresses the doctor, who is obliged to admit that the proof of immortality is everywhere about him.

In this M. de Curel seeks to point out the tendencies of modern mankind, who, having refused to acknowledge God, because in their arrogant and pitiable pride they believe that their idol can do away with his existence—yet find that alone they are lost, and must grope about for something higher to lean on. The weak point is that Donnet, though he sees that there is a power above man, does not perforce believe in God.

Madame Bartet gave a beautiful study of Louise Donnet. To alternate such a part with Lady Macbeth is a severe strain. Although a more powerful actor might have been more impressive as Donnet, de Féraudy gives a splendid characterization that lays the struggles of the man's mind before the public with astonishing simplicity. Mlle. Hovy scored a decided hit as Antoinette, and Madame Lara and MM. Alexandre and Croué were excellent.

T. DE ARIZABENA.

CHICAGO, Ill., July 26.—The Grand has closed its season and will reopen some under the same management at a vaudeville and tabloid house. Over three picture houses, the Orpheum, Temple and the Star, continue in operation to fair business.

FROM CHICAGO

CHICAGO, July 22 (Special).—"The Sinners" has settled down at the La Salle for an indefinite run. If present prosperity is a safe criterion to go by, packed houses have been the rule right along at every performance since this merry badge-podge left the cramped quarters of the Comedy. Several changes have been made in the cast, the principal one being the substitution of Frances Kennedy for Clara Palmer. Miss Kennedy is an old-time favorite with La Salle patrons, as is Louis Keise who enlivens the "sinners" with his screamingly funny "Kaiserhof" characterization. Willie Dunlap has the principal comedy role, formerly played by Will Phillips.

At Powers Theater "Daddy Long Legs" has already passed its one hundred and fiftieth performance, and is still drawing large audiences. Henry Miller has been much in evidence of late conducting rehearsals necessitated by the unexpected withdrawal of Guy Standing, who resigned. The part of Jervis Pendleton is now played by Charles Waldron, who was seen here earlier in the season with Elsie Ferguson in a "Strange Woman" at the Illinois. Mr. Waldron's conception of the humorously inclined, yet successful middle-aged bachelor contains more of the verisimilitude than either of his predecessors, though in no marked degree does he surpass.

Members of "The Whirl of the World" company now playing at George M. Cohan's Grand Opera House, collectively decided to take a brief holiday and rest from their strenuous labors one sultry July morning recently. The entire aggregation rather noisily stole away to the country sixteen miles distant and enjoyed a resounding old-fashioned picnic. At the Garrick Theater "Peg o' My Heart" with Peggy O'Neill, ably supported by Henry Stanford, is breaking all records for a summer attraction. The carefully selected cast includes among others two notably clever comedians, Christine Norman, who very cleverly plays a rather unlovely role, and Emmeline Melville appearing in her original creation of Mrs. Chichester.

GEORGE L. COX.

FROM BOSTON

BOSTON, July 28 (Special).—The reopening of the Plymouth with a return engagement of "Under Cover," with a new cast, has been put forward to Aug. 10. It will stay three weeks, and will be followed by "Along Came Ruth."

Paul J. Rainey's African Hunt Pictures are still on view at the Shubert.

The Modern, the new picture house on Washington Street, is doing an extraordinary business. The management offers a fresh feature picture each week, together with high-grade musical interludes. This week's picture is "The Little Gray Lady."

Kate Ryan, known to Boston's theatergoers for many years, first as a member of the Museum company, and later at the Castle Square and other stock houses, has come out as a speaker for the suffragists. At one of the meetings that are held each day at noon in the financial district, Miss Ryan the other day aroused much interest by her presentation of the cause and by her skill in speaking.

The Park Theater, which goes over to pictures this Fall, after a career of thirty-five years, is the subject of an interesting historical sketch by J. H. Chaplin in last Saturday's *Fraser*.

Bostonians who are interested in the history of the stage are glad to learn that the Dunlap Society has decided to resume in the Autumn the publication of books and prints relating to the American stage. The list of officers is as follows: President, Everett James Wendell, vice-president, Louis Evan Shipman, secretary, Daniel Frohman, treasurer, and Winthrop Ames, George Pierce Baker, John Drew, William Gillette, Francis Wheeler, and Owen Winter among the other members of the Council. The last book that the society printed was "Plays of the Present" by two Boston men, J. B. Clapp and E. F. Bennett, who had previously contributed to the society's publications their three volumes on "Plays of the Present."

FOSTER LANE.

SAN FRANCISCO

The Columbia has become very popular with the All-Star Players. "Fine Feathers" was the bill for week ending July 26.

The Alcazar, like the Columbia, is a popular theater by reason of the engagement of Rosale Barrington and Thurston Hall. The week ending July 26 the bill was "Officer 666." July 27 farewell week. Merely Mary Ann will be given.

At the Cort Mini Angulis is offering repertoire. Sunday, July 26, Paul Rainey's African Hunt was thrown on the screen.

The Gaiety has "Cabrila," and is playing capacity.

The Orpheum had another great bill, which included Trixie Friganza, Clark and Verdi, Five Melodias Maids and a Man, Ray Conlin, all newcomers.

The Empress offered a good bill, also with Seven Minstrel Kids, Three Harbors, Romair and Ward, the Tod Nards, and Navor and Brennan.

Pantages presented Daphne Pollard, Harry Girard and co., and Harry Johnson.

A. T. BARNETT.

MINNEAPOLIS

At the Shubert Florence Stone, supported by the stock co., did "The Chorus Lady" to good business. Averil Harris, Joseph Holicky, and Louise Farrum were prominent in her support. "The Deep Purple" follows.

The Llew programme of six vaudeville acts starts at the Unique on July 26. Ultimately, it is said, the Unique will shelter the Llew bill. The closing week of the Sullivan and Conline regime brought forward Eva Prout, an attractive songstress, as the real headline. Miss Prout has magnetism and is a remarkably graceful dancer.

The Orpheum reopens for the season Aug. 9, and the Metropolitan Aug. 30, with Fiske O'Hara.

Not in several seasons have theatrical affairs been as dull as they are at present. The Shubert is the only legitimate house open, and the New Grand and Unique the only vaudeville houses.

CARLTON W. MILLS.

SEATTLE

At the Moore the attraction was "Old Heidelberg" July 12-13, which drew houses averaging good business. Dwight A. Meade was seen to advantage as leading man, and Andra Due acquitted herself well as leading woman. The support was good.

At the Moore "The Spoilers" (in Sims) July 12-13.

At the Pantages Jessie Shirley and vaude-

villes. At the Empress Gertrude Carlisle and vaudeville.

The great event of the week was the Tillamook Potlatch July 15-16, which drew many visitors to the city. Parades, boat races, a carnival, and an airship exhibition were among the features. Dad's Day July 18 was celebrated with eclat. BENJAMIN F. MESSMER.

PITTSBURGH

New Schenley Theater to Open in September—Pitt Theater's Assets to Be Sold

The Davis Players, at the Grand, presented Edgar Selwyn's "Pierre of the Plains" July 20-25. This piece was never seen in stock in this city, and delighted good houses. Edward Lynch in the title role was all that could be desired. Frances Nordstrom played Jan Galbraith in a praiseworthy manner, and the support was good. Frances Nordstrom's engagement terminated July 25 in this piece. "The Attack" followed.

Milo Asdic closed a good headliner at the Motordrome week of July 20. Powers's Elephants is the headline feature week of July 27. The vaudeville portion of the Motordrome will probably be a fixture for the balance of the summer, according to the success of the opening bill.

The Schenley Theater, which is now in course of construction, and will be ready for occupancy about the middle of September, has been purchased from the Nicola Land Company for \$250,000 by the City Improvement Company. Messrs. Harris and Davis have the property under lease for thirty years, and their policy will be to maintain the house at the highest standard.

By order of Judge Thomas J. Ford, the assets of the Pitt Theater Company are to be sold at public auction Aug. 1, at 10.30 o'clock. Receiver Frank McHenry filed a petition in Common Pleas Court asking that the sale be held.

The receiver states he operated the theater for three weeks, and found the business was not sufficient to justify continuance. The assets, he says, are not sufficient to pay the creditors, and he says it is necessary to dispose of the assets to wind up the affairs of the concern. The assets, including scenery, fixtures, etc., are appraised at \$5,511, and the liabilities, including \$300 spent by the receiver, are \$48,905.

"Hiawatha," the poetic drama, still continues at Squaw Run, under the direction of Clinton E. Lloyd. The Annette Kellermann photoplay, "Neptune's Daughter," is in its eighth week at the Nison. This is a record in Pittsburgh. D. JAT PACKER.

EDMONTON

Pantages Theater: Marie Moore's "Fair Coeds," with Ethelyn Clarke and Jeanne Weston; the Schiller String Quintette, with Helen Schiller and Kliner; Harney and Montgomery in "Swella at Sea" had the best places on the bill the week of July 13, and scored.

Lycium Theater: Harold Holland was seen to advantage in the role of Lord Henry Hersford in "An Englishman Abroad" the week of July 13. He received excellent support from Wallace Howe as Senator Clay, and other members of the Lycium co.

R. R. Bradbury, a capable character actor, assisted by Edward Hearn and Irene Lorton, of the Lycium stock co. presented a sketch called "On the Edge" at the Pantages Theater the afternoon of July 14, scoring nicely. The playlet unfolds a stirring phase of life on the international boundary between the United States and Canada.

W. J. Stark, manager of the Edmonton Exhibition Association, announces the engagement of the Alberta Dragons to present their musical ride at the exposition and race meeting here, Aug. 10-15. The dragons will also participate in the military tattoo, under the direction of Mr. Ross of Toronto. Armies of Kansas, Canada, the United States, Germany, and France will be represented.

Sells-Floto Circus and Buffalo Bill were in Edmonton July 22 and 23, giving four performances. Colonel Cody, escorted by Sioux braves, awarded eight cash prizes and thirty-five prizes in kind on the morning of July 23 to writers of the best two-hundred-word essays on "Who is Buffalo Bill?"

MOOSE JAW

"The Shepherd of the Hills," with Gertrude Ritchie, played a return engagement at the Majestic July 15 to good business. The co. was excellent.

The Bertrand-D'Encourt Musical Comedy co. presented "The Hotel De Bluff" and "The Spanish Belle" at the Majestic July 20.

"Clothes," presented by the Famous Players co., was the attraction at the Rex July 13-14.

The first of the series of Thanet House co.'s "The Million Dollar Mystery" will be presented at the Elks shortly.

The Sells-Floto-Buffalo Bill Shows pleased immense crowds at two performances July 17.

ALFRED W. LAWE.

DEATHS

COLONEL W. C. HOWE, father of Walter B. Howe (Howe and Northland), died at his home, 4045 Baltimore Avenue, Kansas City, Mo., July 10, after an illness of several months. He was a veteran of the Civil War and a pioneer oil producer of Pennsylvania. He was eighty-one years old. His wife and five sons survive.

Samuel Swift, formerly art and music critic for various New York newspapers, died at the New York Hospital on July 21, following an operation at the age of forty-one. He was art and music critic of the *Evening Mail* from 1890 until 1907. On leaving the *Mail* he became assistant music critic for the *Tribune*, remaining there until 1909, when he took a similar position on *The Sun*. Mr. Swift was one of the founders of the Macdowell Club and of the New Music Society of America. He leaves a wife, one son and one daughter.

JOSEPH W. FOX, actor, died at Altoona, Pa., on July 24, of diabetes. He was seventy-three years old. He had been on the stage all his life and had appeared with many stars. He leaves a widow and two daughters who are members of the Kirk Brown Stock company at Altoona.

HARRY CAMPBELL, of 177 West 102d Street, formerly an actor and comedian with the Hill English Folies, collapsed on Sunday afternoon July 26 while on a visit to a friend, George Gunther, at 234 Third Avenue, and expired before help could arrive. He was fifty years old.

Mrs. GEORGIA TYLER KENT, who more than thirty years ago was associated, while playing for the Boston Museum company, with such actors as Madame Modjeska, Lawrence Barrett, and John McCullough, died at her home in

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Worcester, Mass., on July 24, at the age of sixty-two. Mrs. Kent was born in Lagrange, Ga. She made several tours of the country in various productions. In later years she starred with Thomas W. Keane in Shakespearean and other roles.

Mlle. MARLETTE SIMONET, a noted French actress, was killed when a touring car in which she was riding, was wrecked near Brussels, Belgium, on July 22. The automobile collided with a cart.

Mrs. MARTHA DANA SHUFARD, widely known in Boston and Northern New England as a concert pianist and choral director, died at her home in Dorchester, Mass., on July 18. She was seventy-two years old. She was for years associated with Carl Serapha, who conducted music festivals and oratorios throughout New England and the Middle States.

JAMES CORNELIUS DOTY, manager of the Johnson Opera House, at Seneca Falls, N. Y., died at his home, in that city, on July 17, of heart disease.

EDWARD GARDNER, a vaudeville actor, prominent in this country and Europe, died at Detroit on July 24, of appendicitis. He was thirty-two years old. He had followed the stage since a boy as an acrobat, juggler, and dancer.

GRAND OPERA FOR COAST

The Pacific Coast is to have a season of grand opera of a superior order. D. E. Beyhmer, of Los Angeles, who is the director of the principal concert organization on the Pacific Coast, is to be the business-manager of the opera company. The company will appear in Los Angeles, San Diego, Santa Barbara, Seattle, Portland, Salt Lake City, Butte and other cities, completing its engagement in San Francisco with the opening of the Exposition there. Constantino will be the principal tenor of the company and Bernice di Pasquale will be the leading soprano.





VAUDEVILLE



Joan Sawyer and Adelaide Score in Dance Novelties—Henry E. Dixey in "Castle Romance"

NOVELTY is the thing with the modern dancers. Anything unusual is considered the only dancing step in the right direction just now. The terpsichorean stars who possess ideas and imagination are the ones who will survive and win the maximum of applause.

Joan Sawyer and Adelaide vied with each other in dance creations at the Palace. "The Artist's Dream" is the name of Miss Sawyer's latest offering. At basis it is the old idea of the picture-that-comes-to-life in new guise, but we doubt if it has ever been so charmingly done. Nigel Barrie plays the painter and does him gracefully—revealing a touch of his dramatic training—while Miss Sawyer is delightful as the lady who steps from the canvas with a red rose to bewitch the young artist in his day dream.

"The Artist's Dream"

Miss Sawyer does look like a reincarnated painting in her Greek robes—although no doubt old Athens would have been puzzled at the quaint little filmy trouserettes. And so, doubtless, would Rubenstein, whose Melody in F—broken into neat syncopated dance time by giving unexpected accent here and there—forms the melodic background.

"The Artist's Dream" followed demonstrations of the modernized Varsouvienne, the mazur and the aeroplane waltz by Miss Sawyer and Mr. Barrie, who come pretty near being the ideal dancing team. There is no one like Miss Sawyer in the waltz and Mr. Barrie does dance with grace and distinction.

And he is something of a stage idol. The breathless interest of the matinee girls testifies to that.

"The Cat and the Canary"

Adelaide's creation, "The Cat and the Canary," has the originality that "The Artist's Dream" lacks. We have never seen Adelaide, who always suggests the chic Parisienne danseuse, do anything more artistic or effective.

Following an exposition of modern dances with J. J. Hughes, Adelaide—in a fluffy golden yellow ballet costume with queer little tail feathers—is discovered



Otto Searcy, N. Y.

MISS LAURA HAMILTON,

Appearing with Harry Carroll in a New and Pleasing Piano and Song Turn.

swinging in a huge gilded cage. She makes her escape and flutters about when the cat—dramatically done by Mr. Hughes—appears. A friendship springs up between the two just as the little canary is killed in play. So the cat carries the motionless figure with her drooping golden feathers back to the cage and covers it with leaves.

Adelaide does the canary with exquisite birdlike grace and Mr. Hughes makes the cat felinely effective. Both—more especially Adelaide—achieve something of a characterization that goes deeper than mere dancing charm.

"The Cat and the Canary" is one of the little acts that will be remembered among the real artistic achievements of the year.

Unusual Little Novelty

"The Mystic Bird" is a pretty novelty. Although, of course, we doubt the actual reality of the offering, still the idea is an appealing one and is fairly well worked out. A cage containing a canary is brought upon the stage, and, after being shown through the audience, is hung near the back drop. Then a boy violinist, Master Paul, plays—and plays very well—"The Glow Worm," while the canary seems to trill the obligato. Next the boy passes through the audience, imitating various bird calls at the request of theatergoers, while the canary, a second later, apparently trills a vivid duplicate from his cage on the stage.

Note that we say *seems* and *apparently*. However, the offering is prettily conceived.

Joe Norcross and Sam Holdsworth, old-time minstrels, appear once more in ballads of long ago. Modern rags may be largely syncopated drivel, but we're glad we didn't have to review variety in the palmy days when most of the lyrics were terribly doleful. The hero or the heroine seemed always to end up beneath the waving daisies in the good old days.

Eddie Foy and the seven little Foyes were in their second week. Elimination of one or two lines in the telephone conversation would help the act a good deal.

Ruth Royce did two new songs, one with the imaginative title of "Oh, My Love, Won't You Please Pull Down Your Curtain," and the other, "When They

Start the Victrola," a vocal phonograph advertisement. She finished with "He's a Devil" and "If That's Your Idea of a Wonderful Time."

Shakespeare Down to Date

Henry E. Dixey and Marie Nordstrom made their first appearances together in vaudeville at the New Brighton in "Castle Romance," a modernized vaudeville version of the late Mr. Shakespeare's "Taming of the Shrew," by Edgar Allan Woolf.

Mr. Dixey plays the prince of a bankrupt country who has just married Mathilda, the princess of a neighboring principality. Mathilda is a shrewish modern girl—the graduate of an American college. The prince bundles up his bride and bodily carries her to his broken-down castle. It is the old story—two-a-dayed and slanged—of the taming of Katherine this time the panned Mathilda. "I was to be your wife in name only, you—you!" she exclaims. The bride is being starved into submission when she liberates a pigeon with a message to her father, whose followers appear with miraculous speed—something like two minutes—to noisily storm the gates, landed in the right wings, judging from the racket. Then Mathilda discovers she loves her husband, calls off the attack from the castle window and falls into the prince's arms at a wedding breakfast.

Mr. Woolf brought out one or two points in the taming of his shrew which Shakespeare overlooked. For instance, he has the prince drag the hungry and neglected Mathilda, who is at the moment in her nightgown, feet first from her bed. Earlier the prince, whip in hand, forces his bride to remove her sticky ings and slippers for a mustard foot bath.

Mr. Dixey does the prince with his usual graceful skill. He wears the same costume in which he was seen in "A Thousand Years Ago." Miss Nordstrom was nervous and over vociferous as Mathilda.

It remained for Mr. Woolf to bring Shakespeare to vaudeville.

(Continued on next page.)



GEORGE WHITING AND SADIE BURT.

Favorites Who Returned to Vaudeville Last Week at the New Brighton Theater.



JOE SANTLEY AND RUTH RANDALL.

Now Playing a Return Engagement at the Palace in a Delightful Little Offering.

THE WEEK IN REVIEW

(Continued from page 17.)

Mr. Whiting and Little Miss Burt

One of those rustic benches "in one" is the setting of George Whiting and Sadie Burt's sentimental little singing turn. They come upon the scene—he in white flannels and she in tears, not to mention a summery white gown—to sing "I'd Never Feel Blue If It Wasn't for You." This is the first of four songs of the turtle dove type, although it has a blue twist or two. Then Mr. Whiting disappears while the spot centers upon Miss Burt—who is cutely diminutive, of big-eyed optical ingenuousness and very baby-voiced. Languishing becomes finger-wing as she sings it, but you forgive it all because she has personality. Her number is "Baby Love," an inconsequential sort of thing that doesn't begin to equal her. "Oh, Gee, I Wish I Was Big!" of last season. After that Mr. Whiting returns to do a rube number of colorless melody. "He Had the Time of His Life." The finale is a little duet, "Leave Me Alone." Last season Whiting and Burt had one of the brightest two-acts in vaudeville. This year they lack effective songs. Whiting has nothing that begins to approach his old "bullfrog" and Irish college yell numbers.

The Head of New Ideas

Charles Cartmell and Laura Harris have a song and dance act. But they have been standing still while others have been forging ahead. The two open with a bench song in which upon and moon are mentioned and then dance with incidental patter. "Do you know that in some parts of Turkey the wives can sell their husbands to each other?" he asks. "In this country they can't even give them away." She dances while he plays the piano and then they finish with an intoxication evolution in which she does a chapple impersonation that ought to be eliminated right away or at least not close the act. In fact, the trouble with the Cartmell-Harris turn is its dead level of conventionality. It's necessary to use your brain these days as well as your feet.

Victor Moore and Emma Littlefield did their old bare stage rehearsal turn, "Change Your Act," once more at the New Brighton. This act has been amusing, but isn't it about time that Mr. Moore should give vaudeville a new shift? In fact, he isn't fair to his audiences or himself. Going on forever in one part rusts away ability.

Melodramatic Vocal Moments

Charles B. Lawlor, who wrote "The Sidewalks of New York," and his two daughters present a series of character studies. In reality the whole thing is a sort of elemental song version of the good old characters of melodrama. Mr. Lawlor and one of his daughters do "The Upper Ten and the Lower Five." She is in a riding habit with a whip in her hand—"of the upper ten"—while he—"of the lower five"—is a coster tramp. A scenery cottage graces one side of the stage while the river front and the Brooklyn Bridge stretch in the distance. At any moment you expect the villain to arrive just in time to foreclose the mortgage. However, the homeless girl is rags appears to sing "The Orphan's Lament," something about being found in an ash can by a nice lady. Furthermore, it seems that the aforementioned nice lady told her that—"Your dad was an engineer, dear, chi-chi-chi." Your ma was a waitress at Child's." ("Indicating a locomotive and rhyming with Child's.") An Irish ballad, "Pretty Peggy," brings the specialty to a climax. The family appeal of the turn got it over with the beach patrons. FRANKMICK JAMES SMITH.

MISS BERGERE RETURNS

Opens in Edgar Allan Woolf's New Sketch, Still Unnamed, on Aug. 17

Valerie Bergere, who returned last week from a vacation trip abroad, will open her vaudeville season in a new playlet by Edgar Allan Woolf in Jersey City on Aug. 17.

The sketch, as yet unnamed, will have, according to the author, "seven people and a jewel box." A safe deduction seems to be that it is a thief drama.

COMING HEADLINERS

Week of Aug. 8.—Police, Joan Sawyer, Adelaide and Hughes; Victoria, Stella Mayhew, Winsor McCay, Ada Overton Walker; Brighton Beach Music Hall, Carson and Willard; New Brighton, Fred Ardath and company; Harry Brown; Henderson's, Jefferson de Angella and company; Rockaway, Lyons and Tosco.

Week of Aug. 10.—Victoria, Stella Mayhew, Winsor McCay; New Brighton, Ethel Barrymore, Florence Tempest and company; Jarrow, Blockson and Burns; May Wirth and company; Brighton Beach Music Hall, Darrell and Conway; Will Oakland and company; Henderson's, Sophie Tucker, Ryan and Lee; Rockaway, Diamond and Brennan, Nat M. Willis.

SHE'S THE SPIRIT OF THE DANCE

"I Wouldn't Want to Change Places with Anyone Else in the World," Says Joan Sawyer

JOAN SAWYER laid a slender cork-tipped cigarette on the edge of her make-up table, blew the smoke lazily toward the ceiling of the dressing-room, and confessed she made poor copy for an interviewer.

In fact, Miss Sawyer said she was a bit tired—wary with a long season of the strenuous tango. "Everything changes within me when I hear my orchestra begin to play," the young dancer said. "All my weariness disappears then. I love dancing, and I wouldn't want to change places with any one else in the whole world."

Miss Sawyer really came out of the West to claim her place as one of New York's priestesses of the dance. "I was born in El Paso, Texas," she told me. "It seems something like two hundred years ago, but of course, the real figures wouldn't be interesting. I loved to dance since I was a little girl. I remember when my father took me for the first time to the theater. It was 'Uncle Tom's Cabin,' and Little Eva did a skirt dance before she departed heavenward. I spent weeks copying that dance—to the horror of all my staid relatives."

"That was just the beginning. I became a chorus girl, making my stage debut with Elsie Janis during the second year of 'The Vanderbilt Cup.' In all, I was six years on the stage."

"During part of that time I was in vaudeville, doing a singing act, but not appearing under my own name. I won't confess just what my name was then—because some one might remember how bad I was as a vocalist. Later I did an Apache dance in a variety act."

"Two and a half years ago I made my real entrance into the field of dancing. I appeared with Maurice—who is one of the very best male dancers of the present day—at Louis Martin's. That began my career as a society dancer."

I asked Miss Sawyer if she believed the modern evolutions—the tango, the hesitation and the maxixe—would endure.

"Dancing is just now feeling the reaction from the crass of the past year. It is like anything which the public madly adopts. But the dances will remain."

"I don't think there will ever be a revival of the old-time evolutions, although I do think they can be blended into modern dances with surprising success. There are pretty movements of the minuet, for instance, but the present-day folk do not want to dance separately."

"The element of personal contact has been a factor in the widespread popularity of the tango, but most of all the modern



Ira L. Hills Studio, N. Y.

MISS JOAN SAWYER.

dances have been in such tremendous favor because any one could do them without unusual skill or training."

Following her idea of combining the old dances with the new, Miss Sawyer has just created a new number, "The Joanelle," a revival of the minuet, mingled with the picture waltz.

While the East is recovering from the mad reign of the tango, Miss Sawyer says there isn't much to do but go West. "It is a comparatively untouched field, and the best thing any one can say to a dancer is to echo the old suggestion, 'Go West, young man!' by advising 'Go West, Tangoist!'"

So, "Westward Ho" is likely to become "Westward, Hesitators."

HUGH D. MCINTOSH RETURNING FROM LONDON IN SIX WEEKS

Deal for New York Theater Brings Him Back—J. D. Williams to Tour Circuit

Hugh D. McIntosh, the Australian vaudeville magnate, will return to New York within six weeks. Mr. McIntosh made this exclusive announcement to THE MIRROR just before he sailed for England on the Aquitania last week.

Mr. McIntosh stated that there was nothing new to state relative to the New York theater for which he is negotiating. His return to New York is made in connection with this deal, however.

Final negotiations for the London theater which he plans to add to his round-the-world circuit will probably be put through during his present stay in London. An announcement may be expected shortly.

After his return to New York, Mr. McIntosh will sail to Tuleon and thence to India, visiting his theaters there. J. D. Williams sailed with Mr. McIntosh on the Aquitania, and will remain with the magnate in London until the English offices are established.

Early in August he will go to India, touring the entire circuit and inspecting the theaters. Mr. Williams will make a detailed report on conditions and then continue to Australia, where he will direct the presentation of "Cabiria." Mr. McIntosh recently acquired the Australian rights to "Cabiria." The International Film Circuit, with Mr. McIntosh as president and Mr. Williams as general manager, has just been formed to direct the presentation of feature pictures in the various theaters under the McIntosh banner.

Meanwhile, Mr. McIntosh will maintain his Strand Theater offices, with Chris O. Brown as general American representative.

FOR ASSOCIATION TIME

Flinn and Finn, the black-face comedians, now touring the Orpheum time, have been routed by Stoker and Bierbauer for the Association tour.

They open at Fort Worth on Jan. 15.

STAR FOR TWO-A-DAY

Molly McIntyre Contemplating Vaudeville—Looking for Satisfactory Vehicle

Molly McIntyre, whose playing of the title-role in "Kitty Mackay" at the Comedy Theater has been one of the unusual hits of the year, is the latest legitimate star to be considering vaudeville, according to rumors. Miss McIntyre is likely, it is said, to try the two-a-day at the expiration of her present contract. As yet she has been unable to find a suitable vehicle.

B. A. ROLFE'S PLANS

Vaudeville Manager Will Have Eight Productions—New Fred de Gressac Piece

B. A. Rolfe's schedule of productions for the coming season will number eight productions in all.

There will be at least two brand new acts to go out under the Rolfe banner, including a new musical comedietta by Fred de Gressac, who furnished Mr. Rolfe with "The Bride Shop" last season.

FOR WORLD TOUR

Cecilia Wright to Circle Globe for Hugh D. McIntosh After Going Over Orpheum Route

Cecilia Wright, just now visiting at her birthplace, Blackstone, England, will make a tour of the world, playing the Hugh D. McIntosh "Tivoli" theaters and affiliated houses, following her coming tour of the Orpheum time.

Miss Wright will shortly return to America.

OPENING ON AUG. 3

"Lady Gossip," with Mrs. Gene Hughes, Its Premiere in Newark

Mrs. Gene Hughes is scheduled to inaugurate her vaudeville season in a new Edgar Allan Woolf sketch, "Lady Gossip," on Aug. 3.

The premiere will occur at the Newark Lyric. Mrs. Hughes's supporting company will number Irma Courtney, the youngest of the Courtney Sisters.

LEANS ARRIVE TO-DAY

After Honeymoon Tour of Continent, Stars Return on "Vaterland"

Cecil Lean and Cleo Mayfield (Mrs. Lean) are due to arrive to-day on the Vaterland. They sailed from England on July 23, after a honeymoon tour of England and the Continent.

OPENS ORPHEUM TOUR

Hermine Shone Will Not Again Be Seen in East Until May

Hermine Shone opened her tour of the Orpheum time in Grand Rapids on Monday in Edgar Allan Woolf's sketch, "The Last of the Quakers," and will not again be seen in the East until next May.

Miss Shone's present company numbers Glen Anders, Harry Knapp, and Paul Hartman.

ENTERING VAUDEVILLE

Lottie Collins, Sister of Jess Collins, for Two-a-Day as a Single

Lottie Collins, who is a sister of Jess Collins and a daughter of the famous Lottie Collins, of "Tar-Ba-Ba-Bloom-De-Ay" fame, is to enter vaudeville as a single.

Miss Collins was seen last season in "The Belle of Bond Street," with Sam Bernard and Gaby Deslys.

THIRD CROSS-COUNTRY TOUR

Mercedes, accompanied by Miss Stanton, arrived in New York on Friday, completing his third cross-country motor tour from Chicago to this city.

Mercedes left Chicago on Sunday, July 19, and reached Rochester on Tuesday, Mercedes, by the way, recently completed a remarkably successful season.

LEWIS MEDBURY IN MAINE

A successful vaudeville performance was given at Ellwell Hall, Great Diamond Island, Me., on Friday, July 17, under the direction of Lewis Medbury.

A dramatic entertainment will be given under his direction on Aug. 18, after which Mr. Medbury will leave for New York to start rehearsals with a playlet being produced by Albert Ferry.

DEATH OF HASSAN BEN ALI

Hassan Ben Ali, introducer of whirling Arabian acrobatics on the American stage, died in Tangier, Morocco, on July 18.

Ben Ali was forty-five years of age and came to America twenty-five years ago at the head of a troupe of acrobats.

He was owner of the Luna Villa Hotel, in Mermaid Avenue, Coney Island. About a year ago Mr. Ben Ali left this country to settle the estate of his father in Morocco, leaving behind his wife, who before her marriage was Miss Christina Haub, of Jersey City Heights. He was a member of the Green Room Club and of the Pacific Lodge, F. and A. M. Although an Arabian by birth, he was a naturalized American citizen.

TOLD BENEATH THE ELECTRIC FANS—TWO-A-DAY GOSSIP

Harry Mestayer Is Vaudeville Possibility in Eugene Walter Sketch—Low Dockstadter for Palace

BY WALTER J. KINGSLY.

GEORGE BRONSON HOWARD has been asked to write a half dozen dramatic sketches for vaudeville, but replies that, for the time being, he is through with the stage. Howard is living quietly on Long Island and writing literature. His series of stories dealing with Master Francois Villon are appearing in the *Century Magazine* and are being made into photo plays concurrently. These stories lift Howard high out of the ruck. If the first story had been signed by Robert Louis Stevenson the cry of "masterpiece" would have rent the heavens. Howard has lived life intensely and has seen the human game played in all parts of the world. I met him first at Nieuw Chwang during the great war. He was pro-Russian and I was pro-Japanese, but we got on splendidly. Howard was writing for the *London Chronicle*, while I was the war correspondent of the *London Daily Mail*. Since his wander years Howard has settled down. He has given up pot boilers and is writing literature. More power to him and his great ambitions. He prefers to be a grand seigneur of letters rather than a prosperous panderer to the low-brows.

Joan Sawyer was forced to take a short rest last week and was out of the Palace bill for several days. This graceful, lovely and accomplished girl has been working mightily for months past. Besides, she has had financial worries. After her road tour there were obligations of \$6,000 left unpaid for salaries. In no sense was Miss Sawyer responsible, but she paid \$6,000 out of her own savings that the artists who traveled with her might not suffer. Such honor is rare in the show business, and Miss Sawyer deserves glowing praise for her action. She has been a mighty drawing card for the Palace.

IN THE LONDON HALLS

Eva Shirley Scores—News of the Americans in England

LONDON, ENGLAND (Special).—Eva Shirley did well at the New Cross Empire; her singing and dancing being much appreciated.

I understand the two weeks' notice has gone up at the Empire, and "The Merry-Go-Round" will cease cavorting about July 23.

Juliette Diba and Lou Herne will shortly be seen at the Middlesex.

The Morton Jewell Troupe of American club swingers made a big hit at the Victoria Palace.

Oscar Schwartz is now at the Palladium in Ned Weyburn's latest, "Dora's Dose," which, by the way, bears a strong resemblance to our old friend, "Tilly's Nightmare."

Baker and Gee, the American composers and pianists, are meeting with success in the Syndicate halls.

It is rumored that Will Rogers and his lasso will be in the new revue that comes to the Palace in August. Gaby Deslys will be at the head of this show, Miss Janis taking a much needed rest.

MICHIGAN VAUDEVILLE CIRCUIT

The Michigan Vaudeville Circuit is now complete and handled by W. S. Butterfield, through the Chicago United Booking Office. The circuit consists of the following nine towns: Kalamazoo, Battle Creek, Lansing, Flint, Bay City, Saginaw, Jackson, Ann Arbor, and Port Huron.

All acts are booked as a tour opening in Kalamazoo and closing in Port Huron. The season will open for all the theaters Aug. 9 and 10. Aside from the vaudeville theaters, the circuit handles booking for one-night stand houses in Saginaw, Bay City, Port Huron, Ann Arbor, and Pontiac. Good crops and the fact that all manufacturing plants are running with full forces point to an excellent season.

STEIN'S

MAKE-UP
WHEATCRISP—A LIQUID POWDER
Bottle of 1/2 lb. 40c
SOLD EVERYWHERE.

Sophie Tucker is surely putting over the rag stuff at the Palace this week. She has a surprising following and the number of people who ask for her at the box-office is amazing.

Low Dockstadter will present an entirely new act at the Palace next week. Meanwhile he is helping out on some novel advertising for the engagement.

Florence Mackie, the beautiful girl, whom the United Booking Offices offered to make into a great single, has deferred vaudeville for a time and is rehearsing the leading role in a new musical play. Miss Mackie sings, dances and acts with distinction and charm and is strikingly lovely. Some day she will be the big single of the business.

May Vokes is looking around for a suitable vaudeville sketch. She will be heartily welcome in the two-a-day, and it may be predicted that she will be an instantaneous hit, for she is a natural comedienne and an artiste to her finger tips.

Harry Mestayer is deliberating vaudeville. He has a powerful sketch by Eugene Walter and the dramatic rights of several strong stories. Mestayer would make an ideal young headliner of a type all too rare in vaudeville.

The electric refreshment room at the Palace is a sparkling success. The artists are daffy over it.

Colonel Samuel Holdsworth, the eighty-six-year-old minstrel, said to be the oldest actor on the stage, gave a dinner at the Hotel Astor on Sunday evening in honor of Master Irving Lewis Foy, aged six years, the youngest actor on the stage. Both Colonel Holdsworth and Master Foy were on the bill at the Palace Theater last week.

FOR EASTERN THEATERS

Mindell Kingston and George Ebner Will Be Seen Before Second Orpheum Tour

Mindell Kingston, who for many years was associated with the late John W. World, playing the leading vaudeville theaters of Europe and America, several months ago formed a partnership with George Ebner, the musical comedy comedian, who had been starred in the Western "Time, Place and the Girl" and "The Three Twins" companies.

They have recently closed a tour of the Orpheum theaters in their new offering, entitled "A Vaudeville Flirtation," and are booked for a return engagement over the same circuit, opening at the Majestic, Milwaukee, on Nov. 10. They will be seen in the big Eastern houses before returning West. Alf. T. Wilton is their representative.

CARMELITA FERRER AT "BRAWNER"

Carmelita Ferrer, who is the daughter of Francisco Ferrer, famous Socialist and teacher who was executed in Spain, is dancing at the Brawler, atop the Strand Theater. Miss Ferrer appeared at Hammerstein's Victoria recently, following a European tour.

Rosita Mantilla, assisted by C. Balfour Lloyd, also appears. They succeeded Adelaide and Hughes in "The Passing Show of 1912."

BOOKED BY ALF. T. WILTON

Alf. T. Wilton has just routed the Three Travilla Brothers and their diving seals over the Orpheum Circuit, opening at the Palace in Chicago on Aug. 30.

He has also booked Charles De Haven and Freddie Nice over the same circuit, opening at the Majestic in Chicago on Aug. 30.

NEW THEATER FOR MONTREAL

The Montreal Amusement Company, Limited, is being formed for the purpose of erecting a vaudeville and motion picture theater on St. Catherine Street, West. The directors are Dr. A. P. Ship, Maurice Wolf, George A. Robinson, and J. B. Henshaw.

MURRAY BENNETT ON LOEW TIME

Murray Bennett, the comedian, has signed a forty weeks' contract with the Marcus Loew Circuit.

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OF THEATRES

E. F. ALBEE General Manager

THE ORPHEUM CIRCUIT
OF THEATRES

MARTIN BECK, General Manager

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JOHN J. McWALLY, the well known playwright, author of the Rogers Brothers' series of comedies, May Irvin's "The Widow Jones," "The Straight Tip," "The Country Boy," and forty other hits, has arranged to write short sketches which will be booked by the United Booking Offices. Artists desiring sketches and time for them in these theatres, address JOHN J. McWALLY, care the United Booking Offices, or at 775 Washington Street, Brooklyn, Mass.

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Direction Edward S. Keller

ELIZABETH M. MURRAY

IN VAUDEVILLE

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FRED and MINITA

BRAD

Mgt. C. A. POUCHOT, Palace Bldg., N. Y.



EDGAR ALLAN WOOLF AS A MOTORIST.

Snapped with his mother and his niece, on his way to the New Brighton Theater last week to see the premiere of his latest sketch, "Castle Romance."

"THE BLUE DIAMOND" BOOKED

"The Blue Diamond," John Willard's new playlet, which recently was broken in at the New Brighton Theater, is this week playing in Atlantic City. Louis Casavant and Frederick Seaton head the cast, which remains unchanged with one exception. George Roberts has succeeded Purnell Pratt as one of the master crooks.

JOAN SAWYER INJURES FOOT

Joan Sawyer missed several performances at the Palace Theater last week, owing to injured ligaments of an instep. Miss Sawyer was forced to temporarily drop out of the bill on Friday afternoon.

OPENING OF SEASON

New York and Brooklyn Houses Will Probably Reopen on Aug. 31

While no official announcement has yet been made, the Keith New York and Brooklyn houses will probably reopen on Aug. 31, marking the beginning of the new season. It is practically certain that the Colonial will reopen on that date.

WHITE RATS INSTALL OFFICERS

At a meeting at the Forty-sixth Street club house, on Tuesday evening, the White Rats' Union of America installed the following officers: President, Frank Fogarty; vice-president, Alf. Grant; secretary and treasurer, Will J. Cooke; trustees, two years: W. W. Waters, John E. Bell, Harry O. Hayes; trustees, one year: Edward Esmond, Joseph W. Standish; directors: Junie McCree, Frank North, George E. Delmore, George W. Monroe, James F. Dolan, Charles J. Ross, Frank W. Hollis, Frank C. Evans, William B. Hurt, Edward Garvie, Richard Milloy, and Jack McLallen.

ARTISTE TO AID MOTHERS

Willis Holt Wakefield is the originator of a movement to aid needy mothers and babies, and on Tuesday of last week society was organized at the Waldorf to conduct a nationwide campaign. Many prominent club women were present. Next Fall Mrs. Wakefield will give a benefit to start the fund. Meanwhile she is having baskets of fruit and vegetables sent from her country place, and has thrown open her cottage at Katontown, N. J., to children and mothers who need immediate help.

BACK FROM MEXICO

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Playwright

With some fine dramatic material for vaudeville folk

No. 1—A tense and stirring dramatic sketch for an actor who can impersonate General Villa. Four people, fifteen minutes.

No. 2—A broad comedy of errors, uproarious and brimful of action, for a stout comedian. Five people, twenty minutes.

No. 3—A very strong dramatic sketch involving a young American surgeon with Villa's army. Tense situations, terrific climax. Four people, eighteen minutes.

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VAUDEVILLE DATES

ACT Beautiful: Temple, Detroit.
ADAIR and Adair: Forest Park, St. Louis, 8-8.
ADA'S Troupe: New Brighton, Brighton Beach, N. Y., 3-8.
ADELAIDE and Hughes: Palace, N.Y.C., June 29—Indef.
ADRIAN, Chas.: Troupe: Grand Rapids Park, Grand Rapids, 3-8.
ALEXANDER and Scott: Winthrop, 3-8.
ALEXANDER Brothers: Schermer Park, Montreal; Temple, Detroit, 10-15.
ALEXANDER Kids: Shea's, Buffalo.
AMERICAN Dancers, Six: Maj., Chicago.
AMOR, Cant.: Grand Rapids Park, Grand Rapids, 27-Aug.
APDALE's Animals: New Brighton, Brighton Beach, N.Y.
ARON Brothers: Schermer Park, Montreal.
ARDATH, Fred J. Co.: Morrison's, Rockaway, N. Y.; New Brighton, Brighton Beach, N. Y., 3-8.
ARNAUT Brothers: Ottawa, 10-15.
ARON, Mlle. Co.: Orph., 'Frisco, July 26-Aug. 8.
AURORA of Light: Keith's, Phila., 3-8.
BAJARAN, Victoria, N.Y.C.
BAKER, Belle: Temple, Detroit.
BARRYMORE Ethel: New Brighton, Brighton Beach, N. Y., 10-15.
BARTON, Sam: Palace, N.Y.C.
BEAUFORT, The: Winthrop, 3-8.
"BEAUTY Is Only Skin Deep": Orph., Los Angeles, 26-Aug. 8.
BELLICLAIRE Bros.: Keith's, Phila., 3-8; Victoria, N.Y.C., 10-15.
BENTLEY Players: Temple, Detroit; Maj., Milwaukee, 3-8; Maj., Chicago, 10-15.
BIRN and Bert: Winthrop, 3-8.
BLOCKBOM and Burns: New Brighton, Brighton Beach, N. Y., 10-15.
BOHRMANS, Two: Schermer Park, Montreal, 3-8.
BOLAND and Holz: Winthrop, 3-8.
BORRUS Girls, Three: Schermer Park, Montreal, 10-15.
BOWMAN Brothers and Laren's Minstrels: Keith's, Phila., 10-15.
BRACKS, Seven: Victoria, N.Y.C., 27-Aug. 8; Music Hall, Brighton Beach, N. Y., 10-15.
BRENN, Harry: Morrison's, Rockaway, N. Y.; New Brighton, Brighton Beach, N. Y., 3-8.
BRICE, Fannie: Shea's, Toronto, 3-8.
BIRK, John and Mae: Orph., Oakland; Orph., Los Angeles, 3-8.
BURNHAM and Irwin: Temple, Detroit; Shea's, Buffalo, 3-8; Shea's, Toronto, 10-15.
BURNS and Fulton: Orph., Oakland, 26-Aug. 8.
BURNS, Kilmer and Grady: Pountaine Ferry Park, Louisville; East End Park, Memphis, 3-8.
CAMERON and O'Connor: Temple, Detroit, 3-8.
CANNERY Brothers: Henderson's, Coney Island, 3-8.
CARLSON Brothers: Winthrop, 3-8.
CARRERA, Liane: Orph., Oakland; Orph., Los Angeles, 3-8.

KAJIKAMA: Maj., Chicago.
KALICH, Bertha and Co.: Orph., 'Frisco, 26-Aug. 8.
KAUFMAN Brothers: Keith's, Phila., 3-8.
KIDLETS, Thos.: Forsythe, Atlanta.
KIMBERLY and Mohr: Shea's, Buffalo; Shea's, Toronto, 3-8.
KIRK and Feary: Shea's, Buffalo; Shea's, Toronto, 3-8.
KORNAN, Fred: Maj., Chicago.
KRAMER and Morton: Orph., Los Angeles, 26-Aug. 8.
KRAMER and Rose: Temple, Detroit; Shea's, Buffalo, 3-8; Shea's, Toronto, 10-15.
LA CROIX, Paul: Orph., Los Angeles.
LAI MON KIM: Orph., 'Frisco, July 26-Aug. 8.
LAVEN, Sam and Co.: Temple, Detroit, 3-8.
LEIGHTONS, Three: Keith's, Boston.
LEITZEL and Jeanette: Maj., Chicago, 3-8.
LEONARD, James, Co.: Forest Park, Louisville, 3-8.
LES GOUGHES: Forest Park, St. Louis, 3-8.
LES JUNCTS: Keith's, Boston, 3-8.
LE BOY, Lillian: Schermer Park, Montreal, 10-15.
LEWIS, Henry: Orph., Los Angeles.
LEWIS and Dady: Music Hall, Brighton Beach, N. Y.
LIND, Homer and Co.: Keith's, Boston, 10-15.
LOCKETT and Waldron: Maj., Milwaukee.
LYDELL, Rogers and Lydell: Shea's, Buffalo, 10-15.
LYON and Seiler: Keith's, Phila.
LYONS and Yanco: Morrison's, Rockaway, N. Y., 3-8.
MACFAYDEN, Alexander: MANG and Sander: Music Hall, Brighton Beach, N. Y., 3-8; Keith's, Boston, 10-15.
MARIE, Daisy: Orph., Los Angeles.
MARIA, De La Rose: Maj., Chicago, 3-8.
MARTIN, Maj.: Milwaukee.
MARTIN and Philini: Pountaine Ferry Park, Louisville; Forest Park, St. Louis, 3-8.
MARTIN, Mlle.: Orph., Schermer Park, Montreal, 27-Aug. 8.
MARSHALL'S Birds: Keith's, Boston.
MAXINE Brothers and Bobby: Schermer Park, Montreal, 10-15.
MAYHEW and Taylor: Victoria, N.Y.C., 5-15.
MAYHEW, Winsor: Victoria, N.Y.C., 5-15.
MCCULLOUGH, Carl: Keith's, Boston, 3-8.
MCDELMOTT, Billy: Keith's, Phila.
McMAHON, Diamond and Clemence: Maj., Chicago, 3-8; Milwaukee, 3-8; Grand Rapids Park, Grand Rapids, 10-15.
MCRAE and Clegg: Keith's, Boston.
McWILLIAMS, S. and Baldwin: Music Hall, Brighton Beach, N. Y.

MEEHAN'S Dons: Shea's, Toronto; Temple, Detroit, 3-8.
MELVILL, Keith's: Keith's, Phila., 27-Aug. 8.
MELVILL, Maida and Man: Orph., 'Frisco; Orph., Oakland, 3-8.
MELVILLE and Higgins: Morrison's, Rockaway, N. Y.; Keith's, Boston, 10-15.
METTERLIE, Five: Grand Rapids Park, Grand Rapids; Maj., Chicago, 3-8.
MONTGOMERY, Marshall: Shea's, Buffalo, 10-15.
MORRIS, Elida: Forest Park, St. Louis, 3-8.
MORTON and Glass: Morrison's, Rockaway.
MORTON, Edward: New Brighton, Brighton Beach, N. Y.; Victoria, N.Y.C., 3-8.
MORTON, James C. and Ralph: Austin, Palace, N.Y.C.
MUDTOWN Minstrels: East End Park, Memphis.
NANA: East End Park, Memphis.
NASH, Julia and Co.: Forsythe, Atlanta.
NABARD, Nat: Troupe: Norcross's, Coney Island, 3-8.
NONETTE: Music Hall, Brighton Beach, N. Y., 10-15.
NOVELTY, Clinton's: Keith's, Phila., 3-8.
OAKLAND, Will. Co.: Orph., Birmingham; Music Hall, Brighton Beach, N. Y., 10-15.
O'DONNELL and Lane: Victoria, N.Y.C., 3-8.
OLCOTT, Chas.: Keith's, Phila., 3-8.
FALLINBERG'S Bears: Orph., 'Frisco; Orph., Oakland, 3-8.
PARILLO and Frabito: Keith's, Boston; Henderson's, Coney Island, N. Y., 3-8.
PERRY, G. F. and Rose: Montreal, 10-15.
PIATY and Glaser: Maj., Milwaukee, 3-8.
RAYMOND and Bain: East End Park, Memphis, 3-8.
"REDHEADS": New Brighton, Brighton Beach, N. Y.; Shea's, Buffalo, 3-8; Shea's, Toronto, 10-15.
REISSNER and Gores: Winthrop, 3-8.
REILLY, Orph., 'Frisco, 3-8.
RENO, Geo. S. and Co.: Victoria, N.Y.C., 3-8.
RICH and Cohen: New Brighton, Brighton Beach, N. Y., 3-8.
RICH and Galvin: Keith's, Phila., 10-15.
RIGGS and Witche: Keith's, Phila.
ROBERTS, Little Lord: Temple, Detroit.
ROCHSTER, Claire: Shea's, Buffalo, 10-15.
ROMEO, Great: Grand Rapids Park, Grand Rapids, 3-8.
ROY, Ruth: Music Hall, Brighton Beach, N. Y.
RYAN and Lee: Henderson's, Coney Island, N. Y., 10-15.
SALE, Chick: Palace, N.Y.C.; Grand Rapids Park, Grand Rapids, 10-15.
SANDER, Ray: Pountaine Ferry Park, Louisville.
SANTLEY, Joseph: Palace, N.Y.C.
SAWYER, Joan: Palace, N.Y.C., June 29—Indef.

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

COMMENT AND SUGGESTION

EXPOSITIONS, PRO AND CON

TWO EXPOSITIONS of the motion picture art have been held in the United States within the space of two months and two failures have been registered. Expositions under the management of picture exhibitors are doomed, for it is doubtful if fifty per cent. of the space holders at the Dayton and New York shows would take part in a display next year under the same auspices. It seems a certainty now that the next exposi-



EDNA GOODRICH,

Engaged for Jesse L. Lasky Films.

tion will be controlled by the manufacturers themselves.

THE MIRROR was the first trade paper to advocate the control of picture expositions by those who make them possible—the manufacturers of films, accessories, etc. That better management would result with the reins in the hands of the men who were paying the bills is a foregone conclusion.

There would be an end to the petty bickerings and strife, such, for instance, as resulted at Dayton from the favoritism shown to particular companies. And again, there would be a possibility of other benefits resulting in addition to the securing of a successful exposition. By such co-operation of the big interests of the picture trade we should bring closer the formation of a representative body that could prove its worth throughout the twelve months of the year.

But aside from these indirect results, aside from its value as a "giant ballyhoo" of the industry, will any exposi-

tion, even if controlled by the manufacturers, prove its direct worth in bringing together the exhibitors and dealers? Can the manufacturers succeed where the exhibitors themselves have failed? The average number of exhibitors in attendance at the New York affair hovered about the three hundred mark, the lists at Dayton totalled far less. What meed of glory or profit is there in the most brilliant and well managed of expositions with but a few hundred possible patrons to shower your attention upon?

The motion picture industry is on a plane distinct from all others in so far as expositions go. The general public buys automobiles, the general public buys sportsmen's goods, and so on, but the general public can only wander around in a picture exposition with a half-mystified look at many of the technical exhibits. John Smith appreciates the arguments of the machine salesman that his particular projector is the only perfect one, but John Smith can't buy a machine and he can't tell what make of machine is used in his favorite theater, because the booth is an inaccessible mystery. John Smith is very pleased to meet Lottie Static, the screen favorite, at the exposition, and because of the treasured autograph probably cherishes a desire to see some of the pictures in which Lottie appears. But when John Smith gets home he is but one of the thousands to whom the theaters in his neighborhood cater.

Without the attendance of exhibitors, the profits accruing from a picture exposition are not of the sort that show on the sales ledger. With only a few hundred theater proprietors present the results could not touch those that would be produced by an energetic sales campaign involving the expenditure of the same amount of money. The problem for the men who will handle the next exposition is to devise some means of bringing the exhibitors within reach, otherwise there can as well be no exposition.



HARLEM SCHNE IN "THE CORSAIR."

Four-Reel Drama Produced by Pathe for the Electric Company.

MARKETING FILMS IN SOUTH AMERICA

First Man to Show Pictures in Chili Has Kind Words for Vitagraph and Edison Productions—Western Subjects in Demand

A. J. D. WALLACE should know something about the motion picture market in Chili, South America, for he has been right there watching it grow ever since a market of the kind came into being. That was some eight years ago, and Mr. Wallace himself was its originator. He was the first man to show a motion picture in Chili, and now in Iquique he has two houses, the larger one accommodating 1,700 persons. Among his rivals, three in all, is the Municipal Theater, devoted exclusively to films save during the brief visits of an opera company twice each year. "If you want to see an audience that thoroughly enjoys photoplays, you should take a run down to South America," declared Mr. Wallace, who is spending a few months in New York. "In Chili and Peru, at least, they are the national entertainment for rich as well as poor." Lima, Peru, it seems, supports at the present time no less than 300 motion picture theaters.

Up to about two years ago, according to Mr. Wallace, exhibitors were in the habit of buying their films outright, relying mainly on European producers, with Pathe and Gaumont as the favorites. Every once in so often he would make a trip to Paris, review forthcoming releases, and order those that he wanted, the prints, of course, becoming his property. These purchases have accumulated until Mr. Wallace has some 700 pictures, many of which, he believes, never have been shown in America. He is developing a plan whereby they will escape the darkness of a storage room. On his next visit to the States his luggage is likely to include the greater part of these 700 pictures. The second step will be the formation of an exchange for their circulation, and the third may be, although Mr. Wallace did not mention this, the employment of a lawyer to argue with some other people's lawyers.

"We get the European features long before they are shown in America," continued this very wide-awake exhibitor. Take 'Antony and Cleopatra,' for example. I booked that fully nine months ago, and it is the same with several other films that I see

advertised in your trade papers. Multiple reels are all the rage with us, just as they are in the United States. The customary programme is six reels, run with two intermissions to allow patrons plenty of opportunity to visit the bar, for every theater has a bar, and the income it produces is worth considering. The usual admittance charge is one dollar (twenty cents American money) for the orchestra and ten cents



A. J. D. WALLACE,

Pioneer Exhibitor in Chili.

American money for the balcony and gallery. Then in my largest theater there are twenty boxes, several of which are regularly reserved for Government officials, who, with their families, make a practice of going to the theater every evening."

Speaking of the reception given American productions, Mr. Wallace said that until recently Vitagraph and Edison makes were the only ones at all well known in Chili. He mentioned Vitagraph films in particular, comparing them to a Norwegian brand because of the sharp photography. "With my audiences, at least, photography makes a great deal of difference. Your domestic dramas don't usually go especially well, but anything covering of the Wild West—cowboys, Indians, women on horseback, and plenty of shooting, sets the audience wild. They cheer the characters on, shout approval, or hiss dislike, and these expressions of feeling are by no means confined to the cheaper parts of the house."

Mr. Wallace tells two stories indicating the importance of pictures to South Americans on both ends of the social ladder. An Italian exhibitor in Lima has a house, the *Haja el puente*, largely patronized by children, who are admitted for a jordo (two cents). They went in one day and the proprietor found them disinclined to leave by the other when one picture, the amount (Continued on page 22.)

THEATER FOR WOMEN AND CHILDREN

Los Angeles Man Expects to Get Suitable Films—Other News from the Coast

Los Angeles (Special).—W. H. Clune is trying an experiment which looks very good to the average business man. He has established a theater for women and children. Clune is the leading exhibitor of Southern California. For three years women and their clubs have desired such a theater. Many film men said it could not be made a success because of lack of film selection. Mr. Clune announces that he will not only get the proper film stories and subjects, but will cut out the shock-of-horror kind. The house is called the Exclusive, and is located at 547 South Broadway, this city. It has rest rooms and nurseries, in addition to the exhibition room. The Parent-Teacher Association already has come forward with its vote of thanks to Mr. Clune for the innovation.

Charles E. Van Loan, the well-known Los Angeles author, whose auto went into the canyon in the mountains recently, is improving rapidly. A shattered forearm and badly broken jaw resulted from the skid in the sand of the auto trail. Charles began licking comedies into shape for the screen recently, doing his work in his mountain lodge near the place the accident occurred.

Two more film publication ventures have appeared in Los Angeles. One starts with a real lustrous flourish. It is a green-tinted weekly, edited by Jay Davidson, sporting editor of a local Hearst newspaper. Jay includes films in his department stuff which also embraces sports, cabaret, theatricals, and the like. The first number had much advertising. The second publication is of newspaper style and treats of local film conditions solely.

Henry Otto and Edwin August are suing the Balboa Company for money alleged to be due them as recent employees. In Mr. August's case the company retaliates by sending to manufacturers a circular letter, in which Balboa officials claim that Mr. August, when a director there, began putting on "The Actor," in three reels, which the author-producer already had sold to the Universal, while there, as a one-reel picture. The two firms compared notes on the script, according to the circular. Mr. August's claim includes scenarios he wrote for the Balboa Company while there.

"My Dear W.: Will you kindly present my regrets for non-attendance at the Saturday affair. Married in San Diego to-day. Honeymoon stuff! You know."

"P. S.—Was Lillian Schoons."

The above, forwarded from fashionable Coronado, tells the sad fate of a pioneer member of the Photoplay Authors' League. He is such a modest chap one wonders how he ever popped.

Olivia Fuller Golden is "too darn realistic" to use the language of three dripping members of her company, during a visit to Catalina Island. While the camera man was setting up and Director Jack Adolphi was frowning with his script, Miss Golden took a look at the water from whence she was to be rescued and then hopped in, street clothes and all, to have a little rehearsal, as she afterwards expressed it. As she had informed no one of the impromptu splash, three alarmed male members of the company flew to the rescue.

Adolphi, Frank Bennett, and Sam De Graesse plunged to the rescue. When they reached the splashing victim she naively asked them why the camera was not turning. The Majestic folks swear that this is a true story. Miss Golden, who caused the excitement, is a daughter of the late George Fuller Golden.

Director Sturgeon, of Vitagraph features, has just put across a three-reeler which had more tragedy in the getting than in the script. In order to reach Handsburg on the desert, he and the outfit trekked to that isolated border spot by auto truck and other gas wagons. Any one who has taken this trip in summer weather even, knows that such rides and war have both been defined by a great general—in a one-syllable word.

About one thousand invited guests witnessed a private exhibition of "Damon and Pythias," in four reels, at Clune's Auditorium. It was the consensus of opinion that this production, put on by the veteran director, Otis Turner, would prove one of the great successes of the year. It revealed a masterful handling of a most difficult and pretentious story.

Little Doris Baker, six years old, is on her way East with mamma. Her work with the Western Lubin scored heavily.

Robert Edeson and James Neil have joined forces at the Lasky studio and are doing "Where the Trail Divides."

Richard Spencer, editor of the New York Motion Picture Company, is cleaving the feverish atmosphere of the East during his 1914 vacation. As this corking photoplaywright once was born in that country, Richard presumably is himself again.

"The Cissaman," at the Mutual, is boiling and sizzling on its way. Director Griffith is using every one in sight in the feature. Many of the scenes have all the grimy tabasco in stock, it is reported. Much is expected of this production.

Dorothy Gish and Bobby Barron are principals in a motor boat proposal, a Mutual comedy-drama. W. C. Cabbage is directing it.

Tom Mix, the cowboy actor, played hero to his nag this week. It was an ancient equine of Tom's stable, and never had been in the water. But Mix took a chance. When out in the pond he discovered that the ancient nag could not swim. The excited animal "went fishing with his tail," and pointed its nose heavenward. Rather than see his horse drown, Mix, in chaps and guns, took a chance and swam ashore. When near the bank he turned back, for he loved his noble equine, he did. In the meantime, the pet had splashed around and found the proper stroke, swimming all over the pond. By this time Mix was exhausted, but fought his way to the bank. With uncommon ingratitude, his faithful horse failed to approach and lick his master's flushed features.

Sidney Diamond, forty years of age, a former actor on the stage and for two years in pictures, died here. Members of the Universal, Majestic, and Reliance companies paid the hospital and funeral expenses.

Hank Mann, who can fall as far as the best of them without severing connection



FRANCIS X. BUSHMAN AND BEVERLY BAYNE.
Playing the Leads in Essanay's "One Wonderful Night."

with life, has joined the Ford Sterling Company.

Kathlyn Williams is announced as author of an article in the next number of *The Script*, official organ of the Photoplay Authors' League. W. E. Winsu.

PORTER AND FORD RETURN

Famous Players' Directors Get Scenes of Rome for "The Eternal City"

Edwin S. Porter, technical director of the Famous Players' Film Company, and Hugh Ford, the expert stage director, who recently abandoned the legitimate stage and joined the producing staff of the Famous Players, returned last week from a four months' trip to Europe, where they succeeded in accomplishing notable photographic feats.

Their first picture was "The Eternal City," in which Pauline Frederick will be starred. For the first time in the history of motion pictures, they succeeded in filming the Vatican, the Coliseum, and in fact every important historical spot in the Imperial City. It is the first time that the authorities of Rome have given permission for the ancient city to be put upon the screen, and the importance of this achievement, both from a commercial as well as from an artistic and historical standpoint is considerable. Messrs. Porter and Ford also succeeded in arranging to use thousands of the soldiery as well as hundreds of railway and Government officials.

There was one point that the American directors agreed upon, and that was in the cheapness and superior intelligence of the foreign supernumeraries. "The Italian extra people seemed to have far more appreciation of what the picture and scene means and of what they are supposed to be expressing," said Mr. Porter, "while their rate of pay is so low that it is possible to use greater numbers in making spectacular scenes than could be employed without bankrupting an American producer."

REEL FELLOWS' CLUB

Preliminary steps to the organization of the "Reel Fellows' Club" of Philadelphia were taken at a banquet and smoker of moving picture exhibitors and exchange managers, held at the Ridge Avenue Theater, Eighteenth and the Ridge, last week. The club will ultimately include men of the writing end of the picture business, as well as exchange managers and house managers from all over Pennsylvania.

FILM COMPANY FOR JACK ROSE

Bald Jack Rose has arranged with Ella Wheeler Wilcox to produce in pictures for uplift her poem, "The Price He Paid." Rose talked so well in Massachusetts in his lectures there on "Causes that Lead Boys into the Underworld," that Bay State clergymen have formed a moving picture company to help Rose point out pitfalls. The company will be called the "Humanology Film Company of Boston."

SHUBERTS WITH WORLD FILM

The Shubert Film Corporation has moved its headquarters to the offices of the World Film Corporation, 130 West Forty-sixth Street, New York. Arrangements are being made by the World Film Corporation to open branch offices throughout Europe.

NEW COMPANY IN PHILADELPHIA

Philadelphia has added another motion picture plant to the three already there. It is the Liberty Motion Picture Company, of which Howard J. Bobb is general manager. Located in Germantown, a historical suburb of Philadelphia, this new company is busily engaged in the making of multiple reel photodramas and single reel comedies that will be released shortly. For stories containing the Western and Canadian atmosphere, the Liberty Company have purchased a large estate—"Libertyville"—located at Harmonville, Pa., on which there is picturesque scenery. The roster of this company includes the names of well-known picture players.

MARKETING FILMS IN SO. AMERICA

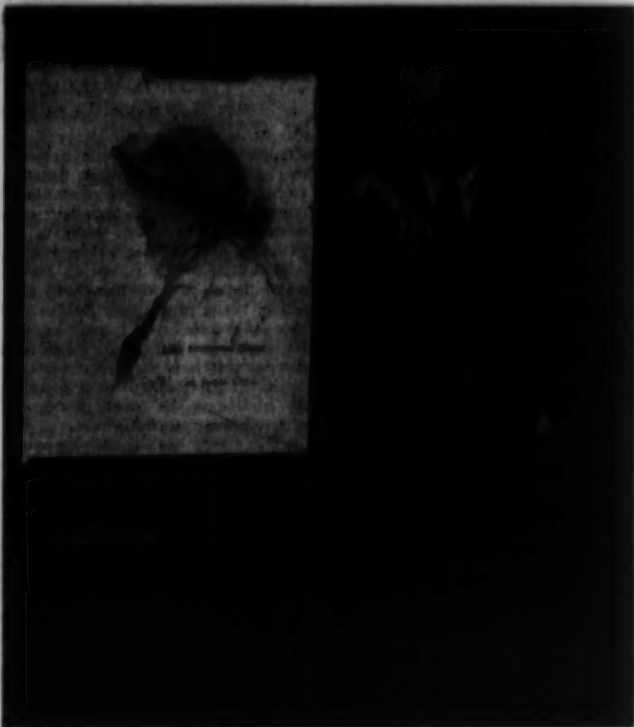
(Continued from page 21.)

of entertainment paid for, had been run. Neither kind words nor threats would dislodge the children and poor natives from their seats, so the Italian purchased a whip with six thongs, and thus solved the problem—he drives his guests through the exit to the street while others crowd the entrance way.

Concerned in the second story are the elite of Iquique—wealthy ladies and their escorts who on more than one occasion have attended Mr. Wallace's theater in numbers exceeding its 1,700 capacity. No seats in the front of the house being vacant, the manager secured permission from the police to place chairs on the stage in the rear of the screen and from this point of disadvantage the overflow was content to follow the pictures, though the sub-titles, printed in Spanish, could not be read. Surely there is nothing half-hearted about South American photoplay "fans," ready to feel the sting of a whip, or watch the reverse side of a picture, whichever the case may be.

Censorship is, of course, unknown, but in some cities, Buenos Ayres among them, programmes are prepared exclusively for men, and a heavy fine is imposed on a proprietor who admits women, or young men under twenty-one years of age. All theaters in Chili, however, are for family use, the bill being changed daily. Mr. Wallace says that the present system of securing pictures, which went into effect about two years ago, is highly satisfactory. It is introducing more American subjects, and now, in addition to Vitagraph and Edison pictures, the Universal brands are becoming popular. Edward Muecke, American vice-consul at Iquique, receives all films from Italo Chilena, of Buenos Ayres, a concern in many respects equivalent to an exchange in this country. For daily programmes exhibitors pay twenty or twenty-five per cent. of the gross receipts, a representative of the supply house being detailed to each theater to make a duplicate checking of the income.

Mr. Wallace states that everything points to an increase in the number of American films during the coming year.



THE ARTIST AND HIS WORK.

James Montgomery Flagg and Drawing of Norma Phillips.

GOSSIP OF THE STUDIOS



CLARA KIMBALL YOUNG AS SHE APPEARS IN "MY OFFICIAL WIFE."

CLARA KIMBALL YOUNG, who gives a remarkably fine performance in the Vitagraph picture, "My Official Wife," was born in Chicago, Ill. Her father, Edward M. Kimball, of Scotch-English extraction, is a native of Wisconsin. Edward Kimball is a descendant of John, who spelled the name Kemble. John Kemble is buried in Westminster Abbey. Both he and his sister, Mary Siddons, were famous English actors.

Miss Young's mother, whose maiden name was Pauline Grenier, was born in Chicago and came of Canadian-French parentage. She was a descendant of Lord and Lady de Beccour on her mother's side, her mother being pure Parisian French.

Miss Young received her education in Chicago at St. Xavier Academy and at a convent. She appeared in public for the first time at the age of three, when she was carried on in a scene during a play being presented by an old repertoire company. Her dramatic experience was obtained mostly in stock. She was with the T. Daniel Frawley Stock company, Seattle, Wash.; the Ellsworth Stock company at Reno and Goldfield, Nev., for a year and a

half, and with the Orpheum Players, Philadelphia. Miss Young has played important parts in several road combinations, the most notable being Henry B. Harris's production of "The Skylark," her first venture in the musical comedy field. She has also appeared in vaudeville.

To drift into moving pictures was most natural, and her advent with the Vitagraph Company was made doubly easy because of her beauty and adaptability to the camera. J. Stuart Blackton, vice-president of the Vitagraph Company, saw a photograph of Miss Young, recognized the fact that she was one of the few beautiful women who took an excellent photograph, and immediately engaged her. This was three years ago, and she has been with the Vitagraph Company ever since.

Miss Young has appeared in a number of successful pictures, the most important being Lady Habbie in "The Little Minister," "Love's Sunset," "Poet and Peasant," "Goodness Gracious," and "My Official Wife." Her next big characterization will be as Ophelia in a screen version of Hamlet.

JAMES LACKAY, who for some time has been a valued member of the Vitagraph players, has withdrawn from pictures to act in support of Lew Fields in A. H. Woods's forthcoming production, "The High Cost of Loving."

NEO BURTON, who for the past fourteen months has been a member of the Pathe Freres Stock company, has been engaged to play the part of Horgan, the grafting politician, in "The Man of the Hour," now being filmed at Fort Lee, N. J., by the Peerless Features Film Company, the new organization of the Brady-Shubert-Beclair companies.

THERE are four leads in the next Pollard story at Santa Barbara, Harry himself, Margarita Fischer of course, Kathie Fischer, and the English bulldog. Kathie is authority for the statement that she and Mr. Bull-pup are leads.

EDWARD J. LE SAINT is producing "The Blue Flame" at Selig's, which features Stella Raseto and Guy Oliver. It is the first of a series of four detective stories, and the interest starts from the first scene, in which one sees just a light traveling around a dark room until it rests on the victim of the mystery, a capital opening.

By the way, Le Saint, Miss Raseto, Guy Oliver, and the cameraman, Gerald MacKenzie, have been together ever since the company started at Selig's.

HELEN HOLMES, the Kalem lead who plays opposite J. P. McGowan at Glendale, is going to add to her own "animal farm" in the large grounds of her home. The carpenters are busy making a series of cages to hold her pets, and a special home is being constructed for "Stripes," a big sidewinder snake presented to her by an old prospector from Death Valley.

FRANK MONTGOMERY is producing a virile Western story, "The Bull Boss of the Bar B," for the Kalem Company, and for a change the Indians do not figure in it. Last week he put on "Match No. 9," another strong, swiftly running Western photoplay. Both of these were written by D. F. Whitcomb and both featured Mona Darkfeather, who revels in her new line of parts and the change.

WINNIFRED GREENWOOD is now well on the road to complete recovery, following the accident she met with nearly two weeks ago. Miss Greenwood has been greatly missed up at the American studio and is assured of a warm welcome on her return.

KALEM'S FIVE-A-WEEK

THE RAJAH'S VOW

An All-Star Cast in a Two-Act Story of Hindu Vengeance

His efforts to exterminate the family of Lord and Lady Thomas and the rescue of the Hindu girl about to die by suicide, among the awe-inspiring incidents in this amazing story of India. Released Monday, August 10th Strong Scenes on 1, 3 and 5-Shoots

OLD MAN HIGGINBOTHAM'S DAUGHTER

Overcome by vertigo, the young farmer falls into the ravine and is carried away. The outcome makes this one of the most appealing rural dramas ever shown.

Released Tuesday, August 11th Attention-Attracting 1 and 3-Shoots

AT THE END OF THE ROPE

Princess Mona Darkfeather in a Two-Act Western Drama

Suspended from a cliff by his lariat, the outlaw is about to drop to the ledge below. Glaring down, he discovers his foe waiting for him with knife uplifted.

Released Wednesday, August 12th 1, 3 and 5-Shoots that catch the eye

A SUBSTITUTE FOR PANTS

Both Roland in a Marshal Nolan Comedy

Billy finds divided riding skirts impossible in securing the feminine vote. Your patrons will find them just as good, as laugh-producers.

Released Friday August 14th

NEAR DEATH'S DOOR

The explosion which tears out the side of a hill, and the landslide which buries three persons, among the sensational events.

Released Saturday August 15th

Strong 1 and 3-Shoots

KALEM COMPANY

235-239 West 23d Street
NEW YORK

THE TRAP

A Stirring Two Part Drama enacted in a Kentucky Mountain fastness with a determined band of Moonshiners pitted against a picked force of Revenue Officers.

Starring WM. GARWOOD and VIVIAN BACH (Under Direction of) SYDNEY ARNOLD

Release Date - Monday, Aug. 30, 1914

AMERICAN BEAUTY
Featuring MARGARITA FISCHER and HARRY POLLARD

"SUZANNA'S NEW SUIT"

—It's a Dandy—
Release Tuesday, August 11th, 1914

"THE BUTTERFLY"

A Society Drama Permeated with Human Interest
Featuring WINNIFRED GREENWOOD and ED COXEN
under direction of Thos. Ricketts
Release Wednesday, August 12th, 1914

AMERICAN FILM MFG CO
CHICAGO

WITH THE FILM MEN

Don Meaney, for several years advertising manager of the Essanay Company, dressed into our office fresh and smiling. He is here to handle the advertising of the Photo Play Productions Company, who, after their great success with "The Littlest Rebel," are about to announce a new picture.

"Don" leaves the imprint of his personality on the Essanay advertising which is known throughout the film business and brings the best wishes of the "powers that be" for his success in New York. So say we all of us.

It is a pleasure to meet some of the new crop of advertising managers, men who have had wide experience in the advertising and newspaper fields, men who put you on your mettle when you try to sell them advertising space. Such a man is James H. Kirk, advertising manager of Warner's Features. Mr. Kirk served his apprenticeship on several newspapers, and became editor of *Profitable Advertising*. Leaving the newspaper field he became one of the managers of the Hampton agency. From there he went to the Blackman-Hoss Agency as production manager, leaving them to accept his present position.

From License to Liberty

Bennie Zeldman, better known as "Bennie of Lubinville," has come into his own at last as advertising manager of the Liberty Motion Picture Company, with offices at Germantown, Pa.

There are few better known young men in the picture business than "Bennie." Starting his career as telephone operator for the Lubin Company, he discovered that there was a large field for publicity, so, merely as a matter of practice, he began persistently sending matter to the trade papers. He was roundly abused—but the papers used his stuff. From this beginning he worked up until he was handling some twenty accounts among the actors and producers, sending out press matter concerning them, and at the same time advertising the Lubin Company.

As an appreciation of his services, the members of the Lubin Company gave "Bennie" a dinner at the Majestic, and after speeches by the leading members of the company expressing regret at his leaving, presented him with a handsome gold watch.

Postal from Joe Brandt, postmarked Galveston, tells us he will be in New York Thursday.

Motography's goat is browsing around the advertising tin cans in New York and says the browsing is good, and Mable Condon, Motography's "kid," is vegetating among the lakes of Maine for a few days.

Hunter Bennett, assistant general manager of the World Film Corporation, who is making a trip embracing the twenty-two branch offices, arrived in Kansas City from St. Louis last Wednesday. In St. Louis, W. P. Cuff was appointed manager. H. L. White, formerly special representative of the Mutual, was appointed manager of the Kansas City office. H. S. Shrader, manager of the Universal Film Exchange, Louisville, was appointed manager of the Indianapolis office for the World. Mr. Bennett's trip is for reorganization, to take care of the plans outlined by General Manager Lewis J. Selznick.

Charles Abrams, who left New York about a month ago with a trunk full of features, returned to town Monday minus the features but plus a bunch of money and orders. Among the State-right men to whom he sold were A. A. Weiland and Meyer Silverman, of Pittsburgh; William R. Finley, of Toledo; Ben D. Crosse, of Indianapolis; Wolverine Feature Film Company, of Detroit; General Feature Film Company, of Chicago; Swanson-Crawford Film Company, of St. Louis; and Herrick Feature Film Company, of Des Moines. F. J. B.

FAVERSHAM FOR ALL STAR

Noted Stage Actor Agrees to Appear in Production of "The World"

Through his personal representative, Mr. Gallagher, William Faversham has cabled his acceptance of an offer made for his debut in motion pictures with the All-Star Feature Corporation, under the direction of Augustus Thomas, director-general for that concern. Since his leaving America, the All-Star Company has been in constant touch with Mr. Faversham by cable, and word has just been received through his representative that he has accepted and signed the contract tendered by the All-Star Company.

The subject chosen as a vehicle for this popular star is "The World," a spectacular drama which enjoyed, in years gone by, a pronounced success as a theatrical attraction. The chief character in this production will give Mr. Faversham every opportunity to display the dramatic accomplishments for which he is famed.

Mr. Faversham's first stage appearance was in 1885 in England, and a short time after that he came to America, where he appeared in "The Prince and the Pauper," and as Valentine Day in "Featherbrain." In 1889 and in 1893 he played Prince Hal in "Aristocracy," under the direction of Charles Frohman. He has been seen, among other successes, in "Lord and Lady Algy," "Brother Officers," "The Younger Son," "Diplomacy," and as Romeo, with Maude Adams in "Romeo and Juliet." His first appearance as a star was made in 1901 at the Criterion Theater as Don Caesar in "A Royal Rival."

Mr. Faversham sails from England on the 29th aboard the *Olympic*. Everything is in readiness for him, and he will immediately begin work on the production of "The World" at the Yonkers studios of the All Star Feature Corporation.

INCE AND SENNETT IN N. Y.

Western Directors Want Readjustment of Their Relations with N. Y. Motion Picture Co.

Thomas H. Ince, director-general of the Kay-Bee, Broncho and Domino brands, and Mack Sennett, creator and director of the Keystone comedies, left their Coast studios last week and arrived in New York on Monday.

One report, which has been rather freely circulated, had it that there had been a disagreement between Ince and Sennett and the New York Motion Picture Corporation, and that the picture directors were preparing to cut loose and go on producing independently. This rumor was refuted by a well-known film man who is looking after the interests of the directors in the East.

According to his statement, the directors feel that the time has come for them to give some close attention to their personal affairs, and with that end in view they have come to New York to seek a readjustment of their arrangements with the N. Y. Motion Picture Company. There has been no disagreement of any kind, and only the kindest feeling exists between the parties. It is a case of simple business, and if the new arrangements prove satisfactory, Ince and Sennett will continue to turn out the favorite brands for their present employers.

"QUO VADIS?" DESTROYS A FALLACY

"Quo Vadis?" George Kleine's first great picture, played a four-day engagement at the National Theater, Louisville, Ky., during one of the hottest spells of that hot region. The National management called the Kleine offices on the long distance telephone on Thursday and arranged to show the picture the remainder of the week because of the splendid business. It should be remembered that "Quo Vadis?" is now fifteen months old and has played practically every city and town in the Union. This picture is rapidly destroying the fallacy that the life of a subject is only six months.

FIRST RELEASE IN SEPTEMBER

The Renowned Players' Feature Film Company, a feature film firm just organized, announce their first release for Sept. 1. It will be a drama, "The Great Mistake," with the popular Yiddish actress, Madame Kenny Lipain, in the leading part. Madame Lipain's support will consist of a cast of well-known players, including Jacob Cope. The firm contemplates producing favorite plays with popular players. Other releases will be announced soon.

CHURCHES BUYING MACHINES

The Kleine Optical Company has experienced a remarkable rush of orders during the past two weeks due to the sudden activity on the part of Middle West churches in installing projection apparatus. From the records it would appear that a larger number of churches than ever before will show regular programmes of motion pictures this Fall.

STILL WITH GENERAL FILM

Contrary to any other rumor or report, George Kleine has not left the General Film Company. He is still one of the principal stockholders and will continue to make his usual Tuesday two-reel release through this company. The only change is that the Tuesday two-reel release for New York city will go through Mr. Kleine's New York branch office. The General Film Company will continue to supply their other branches throughout the country.

Witzel, Los Angeles.
WEBSTER CAMPBELL.

Webster Campbell, the good-looking young actor depicted above, takes leads under contract with the Kay-Bee, Broncho, and Domino brands of the New York Motion Picture Corporation. Previously he was with the Lubin Company. A graduate of the University of Michigan and a thorough student, Mr. Campbell is one of the best educated actors in motion pictures. Before entering the picture game he obtained considerable experience in the best school of all—stock companies. Possessed of good looks, temperament and ability, Webster Campbell is rising fast in his chosen profession.

COOMBS HEADS OWN CO.

Kalem Star to Be Featured by New Organization with Strong Backing

The Guy Coombs Feature Film Company will be one of the developments of the next few weeks in screen circles. Backed by men prominent in the exchange and exhibiting ranks, the Kalem star has gone the way of many another screen favorite and will hereafter be featured in pictures produced by himself and released under his own brand.

No information has yet been forthcoming as to the exact type of pictures to be produced by the new organization or the probable manner of marketing. William Fox, the vaudeville magnate, who, through the Box-Office Attractions Company, is fast becoming a prominent film factor, is understood to be interested in the success of the Coombs Company. A well-known studio and business manager is said to be preparing to desert his present company to join the infant firm as general manager.

Guy Coombs, though among the most youthful appearing of screen leads, has had a career on the legitimate stage probably equaled by few film favorites. An appearance in the first American performance of Ibsen's "Ghosts," several seasons under the management of Harrison Grey Fiske, and a long engagement in "Tribby" that saw the appearance of many of our best-remembered actresses as Paul M. Potter's heroine, are among the interesting points of his career.

REALISM IN "MONEY"

Realism painful to many people who dislike being awakened at 4 o'clock in the morning marked the taking of one of the major scenes in the spectacular photoplay, "Money," now almost completed by the United Keanograph Film Company, of Fairfax, Cal.

For fifteen miles around the sky was illuminated on the morning of July 24. The clanging of fire engines, whose noise was accentuated on account of the studio's location in mountainous country, and the echo and re-echo of shouts, orders, and cries for help, made a mad din, sufficient to bring even the heaviest sleepers back to profane consciousness. Jesse Meyerfeldt, brother of Morris Meyerfeldt, president of the Orpheum Circuit, and Rabbi Nieto, both guests at Pastor's famous Summer resort, adjacent to the Keanograph studios, were among the fire followers.

James Keane, president and general manager of the company and director of the picture play of which he is the author, has gone to great expense in getting effects that not only look like truth, but are truth, as far as structures and numbers of people are concerned. His engaging of two thousand people for one scene is significant of his methods.

NATIONAL COMPANY ABSORBED

The Picture Playhouse Film Company has just absorbed the business of the National Feature Film Company, at 1126 Vine Street, Philadelphia, Pa., and has retained Simon Libros, the president and manager of the former company, as manager of the Philadelphia exchange.

Mr. Libros has been doing a big business with the Philadelphia and Pennsylvania exhibitors, and will now be in a position to give them much better service than formerly, as the new company has already for release six new plays secured from several different big American and European producers.

BARS LONDON FILM

Pennsylvania's Censor Finds Evil in the Powerful Story, "John Barleycorn"

J. Louis Breitinger, anti-local option legislator and reputed attorney for brewery interests, has invoked all his present powers, as chief picture censor of Pennsylvania, against Jack London's powerful anti-booze story, "John Barleycorn."

"John Barleycorn," first produced as a serial story and now adapted to the "movie," is Jack London's description of his personal experiences as a victim and a victor over rum. It has been shown in all parts of the country and indorsed by temperance workers and church officials as a powerful anti-rum sermon. But Censor Breitinger has refused to approve the film.

The exhibitors charge that Mr. Breitinger prevented the release of the film which was scheduled to be shown in Philadelphia, July 15. When advised of this, Mr. Breitinger said he had not yet decided whether or not the picture was fit for presentation.

"THE HEART OF MARYLAND"

The first of the Belasco plays to be put into motion pictures will be "The Heart of Maryland," according to a decision reached by David Belasco and Jesse L. Lasky last week. The scenario has been arranged by Mr. Belasco and turned over to the Lasky Feature Film Company, who will make the production.

The company will be sent into southern Maryland, where the scenes of the play are laid. Starting at Frederick, the players will traverse the famous Shenandoah Valley and Braddock's Road, which runs through Cumberland, west, along which the Army of the Potomac marched. Several scenes will be laid at Harper's Ferry, Greene Springs, W. Va., and along the Potomac River, through Maryland to Piedmont, W. Va. There will be three hundred players in the cast, and the pictures will be five thousand feet in length.

CHARLES M. SEAY RETURNS

Charles M. Seay and his company of Edison players returned last week from a trip on the White Star liner *Oeltje*, on which they produced the eleventh of the "Octavius" series that called for the atmosphere of the high seas. "The Adventure of the Smuggled Diamonds," is the title of the film. The officers of the vessel lent every aid to the producer and his company, and Mr. Seay says he has brought back a splendid photoplay.

VITAGRAPH COMPANY LOSES SUIT

The Court of Common Pleas in Philadelphia last week dismissed the action brought by the Vitagraph Company of America for a new trial in the replevin suit by which Louis M. Swaab, an independent dealer, was awarded a verdict of \$20,424 last March. The verdict will probably be appealed to the Supreme Court.

"BY RIGHT OF CONQUEST"

The Selig Company has bought the rights to make a moving picture in three or four reels of Arthur Hornblow's novel, "By Right of Conquest." Mr. Hornblow is editor of the *Theater Magazine*.

BUNNY TO TOUR WORLD

Famous Comedian Will Head Company Organized by L. C. Wiswell and George Sidney

John Bunny has been granted an unlimited leave of absence by the Vitagraph Company that he may tour the world at the head of an organization of vaudeville, minstrel and pantomime players. L. C. Wiswell and George Sidney are the men behind the proposed tour. J. J. Rosenthal has been engaged as general manager and Sam Myers as business manager.

The route is being planned to cover the entire globe, and at the head of a company of sixty entertainers the star performer will be advertised as "Sunny Bunny," "Fanny Bunny," "Honey Bunny," and "Money Bunny."

Previous to the advent of motion pictures, Bunny was known as a Shakespearean actor of the older school. His last legitimate appearance of note was as Bottom in "A Midsummer Night's Dream," with which Wagenthal and Kemper inaugurated their tenancy of the Astor Theater.

KALEM PLAYERS WED

John R. Mackin and Mrs. E. C. Caldwell, both of the Kalem Stock company in Jacksonville, Fla., were married recently. Mrs. Mackin was formerly the widow of Edward C. Caldwell, son of Commodore C. H. B. Caldwell, of the famous "White Squadron" of the United States Navy, and acting admiral when he died some time ago. Before becoming a motion picture actor, Mr. Mackin was a member of the James K. Hackett company. He first joined the Kalem Company six years ago and resigned to return to the stage. He rejoined the Kalem Company a year ago, and played the leading part in "The Show Girl's Glove" and other well-known picture plays, opposite Alice Joyce and Alice Hollister.

DEMAND FOR WEBB PICTURE

Ben D. Crosse, of the Empress Feature Film Company, of Indianapolis, left New York last Saturday after a few days' stay. The purpose of his visit was to confirm arrangements for the sale of exhibition rights on "The Black Triangle" in Indiana and Kentucky. Mr. Crosse reports that demands for this first episode in the Webb detective series have been so heavy that probably a second print will be placed in the territory within a few weeks.

ON THE ECLECTIC PROGRAMME

The Eclectic Film Company announces for release early in August "The Corsair," "The Boundary Rider," "The Masked Motive," "All Love Excelling," and "The Siren," all multiple-reel dramas; also one-reel comedies, "Whiskers," "Get Out and Get Under," and "Colonel Heeza Liar-Explorer." "The Perils of Pauline" continues at two-week intervals.

PICTURES ON OCEAN LINER

The Italian liner *Duca d'Aosta*, in from the Mediterranean, is the first transatlantic steamship to arrive in New York with a complete moving picture outfit. The pictures were shown five nights in the first cabin and two nights in the second cabin on every week of the trip.

EACH STORY COMPLETE

Kalem's Method of Preparing Alice Joyce Series Appeals to Photoplay "Fans"

The reception accorded the Alice Joyce Series by the motion picture "fans" and exhibitors everywhere leaves no room for doubt as to the popularity of the series which features Kalem's bright particular star.

Exhibitors declare that aside from Miss Joyce's popularity, the series is proving a success because each of the stories embraced in it is complete in itself and therefore does not compel the photoplay patron to wait any considerable period for the continuation of the production. Discovering that the average serial story caused motion picture "fans" to complain that the end of each installment left them high and dry, as it were, Kalem officials decided to make every story complete.

These stories are written by prominent authors and consist of strong American dramas. Among the features which are to be released in the near future are "The Vampire's Trail," said to be the strongest drama Kalem has issued since "The Vampire," "The Old Army Coat," which was produced in Jacksonville, Fla., during the recent Confederate Veterans' reunion; "The Brand," a strong sociological drama; "The Mystery of the Sleeping Death," an unusual story which has reincarnation for its theme, and "The Viper."

The most popular Kalem players appear in the casts supporting Miss Joyce. Some of them are Alice Hollister, Marguerite Courtot, Harry Millarde, Jere Austin, Henry Hallam, and Helen Lindroth. "The Vampire's Trail" will be the next feature in the series to be issued. It is scheduled for release Aug. 3.

CHARLES J. HITE HONORED

Pictures of Submarine Life Are Highly Praised by Members of the Smithsonian Institute

Charles J. Hite, of New Rochelle, has received recognition from the Smithsonian Institute and the commendation of its scientific members, for his submarine expedition sent to the Bahamas in April. This expedition obtained the only motion pictures extant of life under the sea. Mr. Hite took the pictures to Washington last week and offered to the Smithsonian Institute the first view of them. The result was that many of the scientists went also to the National Press Club, where Mr. Hite, accompanied by J. E. and George Williamson and Carl Gregory, expert cameramen, explained to the Washington correspondents the dangers of robbing the sea of its long-held secrets.

Mr. Hite, in commenting on the expedition to the Smithsonian scientists, said: "No man, until the Williamson invention was made practicable, could tell of the life below the sea. The wonders of the Yosemite or glacier park could not be estimated by weighing a handful of gravel, taken from those beauty places, nor could man picture the wonders of the deep by gazing upon a bit of sand, drawn up on a lead line. The new invention brings to science the sea's actualities of life, the long lost ships, the imperators of other days, the hidden reefs, the variegated corals, the moving things. That is why the Smithsonian Institute has applauded our efforts; and I, who offered support to this wonderful invention, feel proud it has spelled success and proved a real step in scientific progress."

A complete log of the expedition is to be presented to Smithsonian Institute, to remain in its archives.

LETTER FROM CRANE WILBUR

The New York Dramatic Mirror:
GENTLEMEN.—In an article in last week's issue of your paper written around the doings of my estimable fellow-player, Mr. Paul W. Panser, I noticed with great surprise a statement credited to M. Kraus, Mr. Panser's booking agent. Quoting from the article itself, "As another aid to publicity, Mr. Kraus has just had a song written around Mr. Panser by M. K. Jerome, of the Watkinson, Berlin and Snyder firm." It is entitled "The Moving Picture Man." Referring to the above statement I would suggest that Mr. Kraus has made a slight mistake. The truth of the matter is this: The above Mr. Jerome, under agreement with me, is writing the music to a song that will bear the above title. The lyric is written around my personality and screen reputation, and the idea originated with me as a publicity scheme to further my own interests. Indeed, I may add that I had the lyric and title copyrighted some time ago. I admire Mr. Kraus's zeal in furthering the interests of the excellent actor he represents, but really I protest when he would help himself to the thunder of my guns before I have fired them.

Very truly yours,

CRANE WILBUR.

SHIFTS AMONG DIRECTORS

C. Jay Williams and George A. Lessey, directors long associated with the Edison Company, have left that concern to produce Universal pictures. Mr. Williams will take a company to California, whereas Mr. Lessey will direct the players headed by King Baggot.

William Robert Daly has been engaged to direct productions for H. A. Rolfe Photoplay, Inc. Harry Kelly and Louis Wesley will be the comedians in his company.

AMONG THE PLAYERS

WILLIAM D. TAYLOR is still producing special features at the Balboa studios and has completed "Betty" in four reels and is now engaged in producing "The Rose of the Alley," which features Jackie Saunders and himself. When asked for an outline of the story, Taylor said, "Oh, it runs from the slums to society and back again, and pays visits to every state and stage of calling in between." And all this in three reels.

WILLIAM GARWOOD, of the American Company, is visiting friends in San Francisco, taking a short holiday. The popular Billy has been working very hard for a long time now, and jumped from the Majestic to the Reliance and then up to the American without any layoff. He says he never felt better, but is enjoying the respite nevertheless. Next week he is featured in a two-reel Western story directed by Sydney Ayres.

STOPPING a runaway horse almost resulted seriously for Elmer E. Redmond, of the Blaché Company, during the staging of a thrilling scene by James Johnson recently. The animal, harnessed to a light buggy, was driven at a lively gait toward the spot where Mr. Redmond was waiting to grasp the bridle and bring him to a sudden stop. But the spirited thoroughbred took the bit in his teeth and made a wild plunge just as Mr. Redmond leaped toward him. The actor was thrown violently before he was rescued. With the exception of bruises and a slightly wrenched knee, the plucky leading man was not badly injured.

THE Empire City racetrack was invaded by the Blaché players recently, and a number of interesting scenes were taken for the four-reel racing feature now in preparation. Little Vinnie Burns appeared on the track made up as a jockey and took part in a spirited dash down the home-stretch, where she had an excellent chance to show her horsemanship.

A REALISTIC drama of mining life is shown in "The Stolen Ore," produced by the Reliance Company. Sheriff Arthur Mackley is directing the picture and also plays the lead. Eugene Pallette and Mrs. Crawford also take prominent parts.

AT Bat Cave, N. C., Ned Finley, the Vitagraph director, has pitched camp in a tent far up on the slope of the Blue Ridge Mountains. His company is located at Hendersonville, about seven miles from Finley's tent. He meets his players at the appointed locations selected for a scene, and as he rides back and forth from his work, he is looked upon as one of the wild mountaineers in his gray shirt and high boots.

FRANK CRANE and his Imp company, including Alexander Gaden, Dorothy Phillips, Howard Grampton, and Stuart Paton, have just returned from a week spent on the high seas in a wooden vessel of antique design. The results of their trip will be seen in a two-part picture, "On the High Seas."

NALLY CRUTE, the Edison leading lady, may be found on any Sunday or holiday in her fisherwoman's garb at Sound Beach, on

Long Island Sound. A mess of forty sounders in one day is no mean catch for a beginner.

WHEN Mabel Trunnelle makes another trip to Palenville, in the Catskills, she will exercise great care that no riding coat of red material is placed in her trunk. The fair Edison equestrienne was pursued by an enraged bull, but escaped being attacked by driving her horse at breakneck speed.

EDWARD EARLE, now of the Edison Company, will be remembered for the remarkable successes he scored on the legitimate stage in such attractions as "The Matinee Idol" with De Wolf Hopper, "The Boys and Betty" with Marie Cahill, "Sweet Kitty Bellairs" with Henrietta Crossman, "The Quaker Girl" with Clifton Crawford, and "The Blue Moon" with James T. Powers.

HARRISH INGRAM, formerly with Pathe Freres, is now associated with the Whitman's Features, and holds the unusual position of leading man and scenario editor. He is playing under the direction of Martin J. Faust, and has just completed two four-reel adaptations of "Jane Eyre" and "Lena Rivers."

CLIFFORD BRUCE, while being driven from a location back to the Pathe studio, recently, was thrown from the machine and injured. The chauffeur lost control while rounding a turn and the car turned turtle, throwing the occupants thirty feet. Mr. Bruce had just been playing some scenes with the auto racer, Ralph Palmer, for the eleventh episode of "The Perils of Pauline."

IN addition to his innumerable duties as director of the Western aggregation of Eclair players, located at Tucson, Arizona, Webster Cullison has assumed the unwilling obligation of a zoo keeper. This condition has been brought about by the various animals presented to him by the Tucson residents out of the goodness of their hearts. It seems that whenever a local sportsman returns from the hunt with any animal captives, he deems it his duty to turn them over to the Eclair Studio in the belief that they will be useful as "props."

JOHN HAAS, who was given a three months' leave of absence by Madame Alice Blaché so that he could accompany James Slevin to Rome and take motion pictures of the Pope, has returned to the Blaché studios and is again pointing his camera at the fair Claire Whitney and her busy companions.

VIVIAN RICH and "Billy" Garwood have splendid parts in the two-reel subject, "The Aftermath." "Billy" takes the part of the young labor leader who later on shoulders the blame for the killing of the man who tries to adjust the differences between the forces of capital and labor. Vivian Rich in the character of the sister has a part that is especially suited to her versatility and dramatic ability.

THEIR FIRST ANIMAL FILM

The Domino Company will release on Aug. 13 a two-reel drama, "The Romance of the Mardust King." It will be the first wild animal picture ever released on the Mutual programme. The original script called for a five-reel feature, but Thomas H. Ince, managing director of the Domino Company, took only the meat of the story, thus making what he considers one of the best and most expensive two-part pictures ever released.

ELEANOR WOODRUFF REMAINS

In the last issue of THE MIRROR it was stated that only three members of the Pathe Stock company would be retained. Now it is announced that Eleanor Woodruff also will remain at the Jersey City studio, along with Crane Wilbur, Paul Panser, and Pearl White.

LICENSED FILM RELEASES

Monday, Aug. 3.

(Bio.) The Meal Ticket. Com.
(Edison) A Range Bros. Com.
(Kalem) In and Out. Com.
(Kalem) The Vampire's Trail. Two parts. Dr.
(Pathe) Pictorial Gagrey. Tr.
(Pathe) Russian Boy, Oklahoma. Nov.
(Rel.) Etienne of the Glad Heart. Dr.
(Rel.) Heart-Sell News Pictorial. No. 45.
(Vita.) Detective and Matchmaker. Com.-Dr.

Tuesday, Aug. 4.

(Cines) When War Threatens. Two parts. Dr.

(Edison) The Living Dead. Ninth of the "Man Who Disappeared Series." Dr.
(Kalem) Her Trip in New York. Dr.
(Kalem) The Chief of Police. Dr.
(Lubin) He Woke Up in Time. Com.
(Lubin) A Fatal Card. Com.
(Mellie) The Family Outing. Com.
(Mellie) Easy Come, Easy Go. Com.
(Pathe) Training Army Cons. Sweden. Ed.
(Pathe) A Season of Fiddling. Com.
(Rel.) The Ordeal. Dr.
(Vita.) Warfare in the Skies. Two parts. Dr.

Wednesday, Aug. 5.

(Edison) A Change of Business. Com.
(Edison) Paint Heart Never Won Fair Lady. Com.
(Kalem) The Fable of "The Busy Business Boy and the Droppers-in." Com.
(Kalem) The Operator at Black Rock. Two parts. Dr.
(Lubin) The Man With a Future. Two parts. Dr.
(Mellie) A Mother's Error. Dr.
(Pathe) The Weekly. No. 48, 1914.
(Rel.) The Reporter on the Case. Dr.
(Vita.) Second Sight. Com.

Thursday, Aug. 6.

(Bio.) The Man and the Master. Dr.
(Bio.) Slippery Slim's Dilemma. Com.
(Lubin) A Daughter of Eve. Two parts. Com.
(Mellie) A Matrimonial Advertisement. Com.
(Mellie) Shield of Innocence. Two parts. Dr.
(Rel.) Heart-Sell News Pictorial. No. 46.
(Vita.) Memories in Men's Souls. Two parts. Dr.

Friday, Aug. 7.

(Edison) The President's Special. Two parts. Dr.
(Kalem) The Motor Buccaneers. Two parts. Dr.
(Kalem) Don't Monkey With the Buzz Saw. Com.
(Lubin) A Son of the Desert. Dr.
(Rel.) The Skull and the Cross. Com.
(Vita.) The Locked House. Com.

THE LUBIN COMPANY DE LUXE

LUBIN MFG. CO. PHILA., PA.

Lloyd B. Carleton

DIRECTOR

ORMI HAWLEY

LEADS

EDWARD J. PEIL

LEADS

ELEANOR BARRY

CHARACTER LEADS

RICHARD MORRIS

HEAVIES

ARTHUR S. CLIFTON

ASSISTANT TO DIRECTOR

JAMES J. HUMPHREY

CHARACTERS

RELEASES:

HIS CODE OF HONOR—2 Parts
IN PREPARATION, ANDREW MACK IN
RAGGED EARL—5 Parts

FOR SALE BARGAINS

CUT-BILL-WARDROBE
FILM TRUNKS

Beautiful Plush Drop Curtains
Picture Frames and Crates

Apply

226 West 42d Street, Room 200
NEW YORK

Saturday, Aug. 8.

(Bio.) They Would Handle Me. Com.
(Bio.) The Deadly Chorus. Com.
(Edison) One Touch of Nature. Com.
(Kalem) Brooch Billy's Fatal Jealousy. Dr.
(Kalem) Gray Eagle's Revenge. Dr.
(Lubin) Love and Flamingo. Com.
(Mellie) Gratitude. Two parts. Dr.
(Rel.) Carmelita's Revenge. Dr.
(Vita.) The House on the Hill. Two parts. Dr.

UNIVERSAL FILM RELEASES

Monday, Aug. 3.

(Imp.) A Normandy Romance. Dr.
(Sterling) A Race for Life. Juvenile-Com.
(Victor) Man and His Brother. Western Dr.

Tuesday, Aug. 4.

(Crystal) Some Com. Com.
(Gold Seal) The Tree of Hearts. Series No. 1.
(Flower of Plumes). Dr.
(Universal) The Universal Star's Lament. Com.

Wednesday, Aug. 5.

(Eclair) Firelight. Two parts. Dr.
(Joker) The Third Party. Com.
(Kalem) For Old Time's Sake. Western Dr.
(Animated) The Great No. 13. Com.
(Imp.) When the Heart Calls. Two parts. Dr.
(Rel.) The Symphony of Souls. Dr.
(Sterling) Dramatic Mistake. Com.
(Victor) Detective Dan Carson. Com.
(Kalem) The Man of Her Choice. Dr.
(Victor) The Coast Guard's Bride. Two parts. Dr.

Thursday, Aug. 6.

(101) "Bison" Rescued by Wireless. Two parts. Dr.
(Joker) That's Fair Enough. Com.

MUTUAL FILM RELEASES

Monday, Aug. 3.

(Amer.) At the End of a Perfect Day. Dr.
(Karystone) (Title not given).
(Rel.) Our Mutual Girl. No. 28.

Tuesday, Aug. 4.

(Beauty) A Suspended Ceremony. Com.-Dr.
(Mellie) The Idiot. Dr.
(Thas.) The Guiding Hand. Two parts. Dr.

Wednesday, Aug. 5.

(Amer.) The Widow. Dr.
(Bruncho) Jim Hagan's Last Raid. Two parts. Dr.
(Rel.) Lacy and His Rival. Com.

Thursday, Aug. 6.

(Domino) The Thunderbolt. Two parts. Dr.
(Karystone) (Title not given).
(Mutual Weekly) No. 54.

Friday, Aug. 7.

(Ray-Bell) The Gangsters and the Girl. Two parts. Dr.
(Princess) Her Duty. Dr.
(Rel.) On the Border. Dr.

Saturday, Aug. 8.

(Karystone) (Title not given).
(Rel.) The Bank Burglar's Fate. Two parts. Dr.
(Royal) Ringing the Changes. Com.
(Royal) Miss Gladys's Vacation. Com.

FEATURE FILMS OF THE WEEK

The Famous Players Offer "The Scales of Justice"—"When Rome Ruled" an Eclectic Feature—Jesse L. Lasky's "The Man on the Box"—Alice Joyce in "The Vampire's Trail"

"THE SCALES OF JUSTICE"

Five-Reel Adaptation of the Drama of the Same Name by John Rinehart. Produced by the Famous Players' Film Company.

Robert Darrow Paul McAllister
Edith Russell Dexter Jane Fearnley
Frank Elliot Harold Lockwood
Philip Russell Hal Clarendon
Alice Dexter Mark Price
Angeline Catherine Lee
Miss Tripp Mary Blackburn
Miss Moreland Beatrice Moreland

Jack Lait said in a recent interview that the success of his play, "Help Wanted," was due to its mediocrity as well as to its humanness—that it appealed to the understanding of common folk. No better justification of Mr. Lait's philosophy can be offered than John Rinehart's melodrama of "love, duty and the law." The plot, the situations, the characters, all of a somewhat impossible character, are as old as the proverbial hills, but through their very humanness, their mediocrity, they make an appeal which is at all times interesting.

This production fairly radiates martyrdom, a martyrdom which is not entirely impressive nor convincing. A young girl elopes in the dead of night with a man objectionable to her father. She is disinherited by the angry father, who remains obdurate through many years while she is suffering from unhappiness and disillusionment. Her husband turns out to be a drunkard, but she suffers her martyrdom in silence rather than ask her father for assistance. Later on in the play she is about to kill herself because her father wants her wedded to a man who has proved offensive to her. The hero of the play, the district attorney, also announces his intention of doing away with himself in order to save his sweetheart from the ignominy of imprisonment. These situations, episodic and unconvincing, are made interesting mainly by the excellent acting of the players and by the admirable photography.

Edith Russell, the granddaughter of Philip Russell, Russellville's leading citizen, has eloped with Frank Dexter, to the immense chagrin of her grandfather. He disinherits her and writes a new will in which he names Walter Elliot, a son of a life-long friend, his heir. The years go by and we see Edith an unhappy wife. Dexter has turned out to be a drunkard, but rather than appeal to her father for help she will suffer her misery in silence. While staggering forth from a saloon one day, Dexter is struck by an automobile. He is taken home by Robert Darrow, a rising young lawyer, where he dies. Darrow, aroused by sympathy, falls in love with Edith and seeks to effect a reconciliation between her and her grandfather. He is successful mainly because the old man has taken a fancy to Edith's child. Darrow has moved to Russellville and in the course of events is elected district attorney. He woos Edith earnestly, much to the dislike of Elliot, who wishes to marry her in order to share the inheritance which will be hers. (The will is once more in favor of Edith.) Elliot has steadily been stealing from his benefactor, Philip Russell, to pay gambling debts. When the shortages are discovered Elliot is ordered away. To obtain revenge he kills the old man with a paper-knife. On account of a recent quarrel and because she inherits his fortune, Edith is suspected. Darrow protects her and conceals the knife, which he finds on her person. She is arrested and put in jail. The trial takes place and we see her lover in the part of prosecutor. Believing her innocent, he refuses to go on with the case. His assistant proceeds, however, and the accused is on the stand when her little daughter rushes in with a note from a horse-thief on his way to prison, who had witnessed the murder, that he knows the assassin. He is brought in and identifies Elliot, who attempts to flee but is caught. The woman is released and the district attorney wins his case—of love.

Admirably directed scenes are those showing the nominee for district attorney making his speech of acceptance to an admiring throng of the birthday garden party of Edith Dexter, and of the court-room scene. They were well staged and exceptionally well photographed.

Paul McAllister as the district attorney was manly and handsome. He acted with a certain repressed emotion which was effective and dignified. Jane Fearnley as the granddaughter was as convincing as she could be in a role which could not possibly attract any great degree of sympathy. Mark Price was effective as the cold, unrelenting grandfather. Hal Clarendon made the villain Elliot seem the most consistent characterization in the play, and an unusually fine piece of character work was contributed by the player (unnamed on the programme) who had the role of Crump, the horse-thief.

"WHEN ROME RULED"

Drama in Five Parts. Produced by the Pathe Players for Release by the Eclectic Company.

Nydia Nellie Craig
Calus Clifford Bruce
Calus's Father Billy Hatch
Nydia's Father Walter R. Seymour
Calus's Bride Countess de Meritina
Her Father A. H. Bushy
A High Priest of Jupiter Charles E. Bunnell

Returning to the days of the Roman colo-



EUGENE WALTER'S "THE WOLF."

Six-Part Lubin Drama Produced by Barry O'Neil.

nies in North Africa for a theme and utilizing a large company of actors, half a dozen or more lions included. The Pathe director has accomplished in this film a creditable piece of photoplay work. With very few exceptions, the settings are in accord with the time and place of the story; the costumes, too, seem entirely correct, and to make the most of external details there is a story at once dramatic and unusual—unusual, at least, for production in this country. "When Rome Ruled" is an ambitious undertaking in part justified by results.

Nydia, a Christian girl, acted with an little force by Nellie Craig, always seems to wander within the danger zone. She spends many agonized moments waiting to be clawed to pieces and devoured by lions, and to the audience her danger appears very actual. To deepen a sense of impending catastrophe, the director arranged to have the lions assume menacing expressions while looking at the girl, and to show that they may mean what they look, the biggest lion of all is photographed in the act of carrying off a little lamb. Nydia escapes, but only after several uncomfortable half-hours.

Being an extremely beautiful young woman, Nydia attracts the attention of a High Priest of Jupiter, who wants her for a vestal virgin. Nydia's father resists the capture of his daughter by emissaries of the High Priest and is killed. The girl, however, finds refuge in a cave, where she meets a number of lions. A shepherd sees her predicament, and in seeking help chances into the palace of Calus, a powerful Roman, who is celebrating the approaching wedding of his son, to a woman whom the young man in question came nothing about. Calus junior goes to the rescue of Nydia and brings her back to his father's house, where she receives a cold welcome because she is a Christian.

Calus, the son, being in love with the girl, is prepared to disobey his father by giving

Nydia a home of her own, to which he may pay surreptitious visits. The bride-to-be, resenting the coldness of her betrothed, finds a helpful ally in the High Priest, and Calus is followed on one of his nocturnal calls. The representative of Jupiter is stabbed by the young Roman, and Nydia, accused of the murder, is sentenced to be killed by lions in the arena (suggesting "Quo Vadis"); but by an ingenious arrangement of events Calus is permitted to save Nydia, and the lions must content themselves with mauling the bride—that-is-not-to-be. The Roman accepts Christianity for his religion and Nydia for his wife.

The picture is interpreted by a capable cast with the exception of Countess de Meritina in the part of Calus's bride and Charles E. Bunnell as the High Priest. These two players are not convincing.

"THE MAN ON THE BOX"

Five-Reel Adaptation of a Novel by Harold MacGrath. Produced by the Jesse L. Lasky Feature Play Company.

Lieutenant Bob Warburton Max Figman
Scott C. F. Le Bone
Colonel Raleigh Fred Montague
Jack Warburton Fred L. Wilson
Nancy Warburton Betty Jones
Kit Warburton Mabel Van Buren
Charles (Chuck) Henderson Harry Fisher
Colonel Annesley James Neill
Betty Annesley Lolita Robertson
Ruslan, Ambassador H. H. Carpenter
Count Karloff J. W. Johnson

After about one reel of Western drama—a very well arranged battle between Indians and soldiers—this adaptation of Harold MacGrath's story shifts to the atmosphere of more sophisticated society and gives a satisfactory account of the author's ingenious plot. There is more comedy than drama, and, to be accurate, more farce than comedy—the kind of farce Max Figman



TENSE MOMENT IN "IL TROVATORE."

Feature Film in Six Reels Made by the Centaur Company.

handles effectively. Mr. Figman, the featured player bracketed with Lolita Robertson, gains his points by stage business of tested value when laughs are desired. He snatches a cigar from the lips of a jailer and smokes it himself. The audience appreciates his cleverness and laughs heartily, as it does when he impersonates a clumsy butler, sticking his thumb in the soup, dropping the tea tray and otherwise bringing discomfort to the guests. All this is many moons removed from true comedy, but it goes very well with an audience predisposed to enjoy a Harold MacGrath story.

The plot complications in "The Man on the Box" are admirably suited to motion picture treatment. There is a liberal supply of adventure tinged with romance—the adventure due to an odd coincidence, the romance due to the persistency of a man ready to overcome any obstacle between him and the woman he loves. Lieutenant Bob Warburton falls in love with Betty Annesley the first time he sees her in Monte Carlo; but there, as on the homeward bound steamer, his efforts to meet her are unsuccessful. Soon after the return, Bob's sister attends a dance and the young officer, impersonating a coachman, receives her carrying check; but because of a confusion between the numbers 19 and 61 he responds to the call for Betty's carriage. "The man on the box" remains in position during a quite thrilling runaway, and to reward his bravery Betty offers to engage him as groom.

Bob finds menial service to be worth while when it keeps him near the young lady in question. Furthermore, an opportunity to be of real value soon lends added zest to the officer's avocation. Count Karloff has been commissioned by his Government to secure plans of United States forts, and he is using Colonel Annesley as his tool. Just as the colonel is about to sacrifice his honor, the make-believe groom interferes, saves the plans, and shows Count Karloff the way to the door. Needless to say, he wins the love of Betty.

The picture maintains the interest always excited by a good story clearly presented as it is here. There is plenty of variety in the settings, and the cast is a strong one. Lolita Robertson gives sprightliness and charm to the character of Betty, James Neill makes an acceptable Colonel Annesley, and other parts are well handled.

"THE VAMPIRE'S TRAIL"

Two-Part Kalem Drama. Produced by Robert G. Vignola from a Script by Benjamin Barondien and Michael Potter. Released Aug. 3.

Horse Payne, wealthy broker Tom Moore
Laura, his wife Alice Joyce
Paul O'Brien, his friend Harry Millard
Lila, a cabaret singer Alice Hollister
Dugan, reporter Robert Walker

An absorbing narrative, engrossing situations and excellent photography mark this film. As an example of the conflict between a mother's love for her child and love for her husband, the play presents Alice Joyce in a thoroughly dramatic role. The best part of the first reel is utilized in showing the mother nursing her sick child and the consequent inattention to her husband. The latter spends his time with a cabaret singer whom he meets, the vampire of the title. As the vampire, it would be difficult to conceive of a more artistic, complete or convincing delineation than that of Alice Hollister. Demeanor, facial expression and actions match to make this one of her best roles in a numerous succession of clever and praiseworthy ones. Her artistry is unquestioned; her complete lapse into the more vulgar character that she assumes must be for those unacquainted with her excellent work a complete deception.

The husband, infatuated with the singer, who means to use him in conjunction with a newspaper scandal that involves his and her names, invites her to a reception at his home. That night the baby is taken sick with diphtheria, the house is quarantined, and the vampire, the last to try to leave, is forced to remain.

Succeeding days find the man more and more devoted to the baby and his wife, so that when the quarantine is lifted he orders the girl to leave. Her spell is broken.

"THE OPERATOR AT BLACK ROCK"

Two-Part Railroad Drama Produced by the Kalem Company. Scenario by E. W. Matlack. Directed by J. P. McGowan. Released Aug. 3.

Bath, operator Helen Holmes
Tom, her sweetheart D. G. Follan
Gregg, outlaw leader Bert G. Hickey
Sheriff Storm Matt Bixie

One of the first dramas produced on the screen was "The Great Train Robbery," with which it is a pleasure to be able to contrast such dramas of the iron rails as this one. It is encouraging to note progress in a greater artistry and above all in the wonderful improvement in details. Specialization for the different types of dramas seems to account for the complete success of this offering, which is probably as good, if not better than, any drama of similar nature heretofore produced.

Specialization is seen in the writing of (Continued on page 23.)

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FEATURE FILMS

(Continued from page 26.)

the scenario, which was prepared by Mr. Matlack, an ex-dispatcher of distinctly dramatic bent, who has combined his knowledge of the road with his compelling grasp of the essentially dramatic into a scenario replete with this double knowledge. Whether it be the backing up of the locomotives, the uncoupling of cars, or a number of technical points that may escape the layman, the incident is appropriate, instructive and convincing. The part that suggests comparison with the older drama is the hold-up that occurs in the beginning of the film. The chase after the thieves, on horseback, Mr. Matlack has wisely left to his producer, J. P. McGowan.

For Mr. McGowan is another specialist in the producing line, a capable and resourceful director whose specialty in this case is the daring he has exhibited in the chase referred to above, besides, of course, a thorough acquaintance with railroad plays. In the chase the robber and the sheriff after him, at the persuasive suggestion of the director, jump their horses down a steep bank thirty feet into the running stream. Such feats as these rarely come unheralded, and their presence adds one more touch of sterling worth to this exceptional picture.

Acting in such a subject must necessarily be hurried, giving chance for little more than fleeting expression. An exception to this may be observed in the telegrapher's office, where the cutting of the wires, the receipt of bad news and the joyous communication that all is well, are received with great pathos or rejoicing. Helen Holmes, the lead, plays with her usual girlishness and refreshing sincerity.

The play opens with a camp-fire scene, taken at night, with the flame of the fire shining in the faces of the men in striking contrast to the black background of the night. Later the band holds up the express train on which money is being transported, and force the engineer and firemen from the locomotive. The engine, oil-burning, fed by a leak in the feed pipe, runs away with the express car attached to it, and the express messenger, shot through the door, lies on the floor unconscious, the money safe. The bandits ride away.

The girl telegrapher, meanwhile, manages to make her way, bound as the hold-up men left her, to the telegraph board, whence she flashes a message with her teeth. The sheriff and his posse are notified and after a chase capture the gang. The runaway engine is halted by another engine which backs up slowly, bringing the runaway to a halt. This also averts a collision with another train. As rewards, the express messenger and his sweetheart, the telegrapher, receive substantial checks, and the messenger is seen fading away on the moving train as the film ends most appropriately.

"WHO SEEKS REVENGE?"

Two-Part Drama, Produced by Joseph W. Smiley from the Script by Emmett Campbell. Released July 22.

Colonel Latham Joseph W. Smiley
 Mary, his wife Justina Huff
 Rose, his daughter Justina Huff
 Rodney Clarence J. Rimer
 Mike Hogan John H. Smiley
 Army Surgeon Frank Smiley

Perhaps as good an answer as could be given to the old question of environment versus heredity is offered here in favor of the former. The change of children in infancy and the subsequent train of circumstances that follows their bringing up is the rather strong subject that engrosses the attention through two reels, not devoid of other features as well. For instance, there is incidental to the plot that exposition of the lack of precaution at the factory, the empty fire escapes, the blocked exits, the broken fire escapes and finally the fire and panic, which, besides its lesson, also serves to remove the villain from the play in a complete and satisfactory manner.

The first reel shows a multitude of characters quite confusing and action that transpires faster than the mind can grasp it. The colonel, a harsh worker of his men, is hated by one Hogan, and the latter, insubordinate, is jailed in the storehouse during an attack by the Indians. The Indians are finally driven back from the stockade by the soldiers, but not before one of the redskins has gotten into the storehouse and killed the surgeon and both mothers of the young infants, the one the daughter of the colonel, the other the son of one of the privates. Both infants are newly born, so recently in fact that when Hogan in revenge substitutes one for the other the transposition passes unnoticed.

There are more characters than in the above cast or mentioned here. A lapse of twenty years, however, eliminates the confusion and shows the boy, brought up as the son of the colonel, now a wealthy clothing manufacturer, and the daughter, poor and employed in that factory. Hogan also remains, living with the girl he pretends is his daughter.

In the role of the mother, and later the daughter, Justina Huff gives a double interpretation of equal cleverness in both roles. Her transition from a poor to a rich girl shows the artistry of which she is capable. Jos. Smiley as the colonel, whom the lapse of time also shows as the old man, is his usual vigorous and capable self.

Hogan, repulsed by the colonel, manages to have the boy fall in love with the girl, and they leave to get married when refused consent by the father. The factory catches fire and the father is saved by the boy. Hogan dies in the fire, but the father, who

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 Judge Holden being three parts loaded gets into a row. Smith presents him and the Judge gives him an ace of diamonds which when shown will secure favors. Next day a score of prisoners show an ace of diamonds.

"HE WOKE UP IN TIME"—Split Reel Tuesday, August 4th
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Photographically the entire production is a superb masterpiece, one on which a lengthy panegyric would fail to adequately express the subtle witchery and charm of sea and sky, lavish interior settings, splendid vistas of rare gardens, mediæval palaces, and crumbling piles of ancient masonry, significant of the age and rich in historical beauty.

The story interest is clearly defined throughout, the action thoughtfully poised and carefully balanced. Infinite care and patience have been expended toward perfecting this triumph in motion picture production.

"THE PERILS OF PAULINE"

Tenth Two-Reel Episode in Series Made by the Pathe Players for the Electric Company. Scenario by Charles Goddard.

Harry Marvin Crane Wilbur
Pauline Pearl White
Owen Paul Panzer
Hicks Francis Carlide

Another thriller that continues Pauline's interesting record for dangerous predicaments and narrow escapes. Harry plans to give his sweetheart a harmless taste of adventure, but Owen gets wind of what is to happen, and turns an innocent diversion into a near tragedy. Instead of merely watching a band of smugglers at work, as Harry intended, Pauline is captured by thugs in the employ of Owen and imprisoned in the tower of a lighthouse. The first reel reveals the capture, the imprisonment and the telephone communication with Harry—a hasty cry for help that is interrupted before Pauline can direct the way to the lighthouse.

All this is preparatory to the quite startling developments of the second reel, in which a breeches buoy is shot to the aid of the frightened girl. With the assistance of

a boy who caught a glimpse of the abduction, Harry has located the lighthouse prison on a rock not far from shore. He sees Pauline in the tower window frantically calling for help, and makes use of the apparatus in a lifesaving station near by. While Pauline is being drawn across the water in a breeches buoy, the thugs try to overtake her in a rowboat, and are on the verge of success when a shot from the lifesavers' cannon capsize their craft. Pauline gets a thorough wetting, but suffers no injury.

In sustained interest and in matters of production, this release compares favorably with its predecessors.

"THE HARLOW HANDICAP"

Two-Part Thanhousey Feature. Released June 30.

Harry Allen Harry Benham
George Caroes Justus D. Barnes
Mignon, his daughter Mignon Anderson
Arthur Mower Arthur Mower
Two of his Confederates E. T. Moore
Charles Mather

Racing dramas have in the very spirit of the subject a decided element of excitement which this play has used to good purpose. There is the usual trio, and to be consistent the jealous suitor tries as ever to poison the horse on which all the hopes and financial well-being of the characters are placed. There are incorporated some few views of the present racing season at one of the local tracks, and throughout the racing atmosphere is sufficiently presented. The cast have not been called upon for any very exacting work, yet they have, with their brief opportunity, given the play its likable spirit of truth. Simple in settings, it unrolls with manifold interest, not only through the nature of the subject but through the manner of production as well.

The father dies and leaves his good-will to the son, who is thereby bankrupt in all else. He consoles his troubles to a friend of his dead father, and the friend promises to race his horse in the coming handicap. His daughter and the young man interrupt the continuity of the handicap motive enough to strongly register the fact that they are in love. Much is therefore at stake in the coming race. The villain having been rejected by the girl, vows revenge and plots with two stable handiwork to set fire to the stable in which the horse is housed. That night smoke fills the room over the stable in which the trainer is sleeping. He and the young man hurry into the smoke-filled stable, but each brings out the wrong horse. Then the girl rushes in and brings out the racehorse. The next day their horse wins, and the perpetrator of the outrage is sent to jail with his accomplices.

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FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

Alice Coon Brown, the well-known dramatic critic of the *Ohio State Journal*, believes that it is the stories which are written especially for the screen that are most effective on the screen. It appears that the relation between the motion picture and the speaking drama is not so close as every one at first supposed. The art of screen production is new and in many ways still untried, but it is evident that it has its own laws as it has its own limitations. What is suitable for the stage production may not be in the least suitable for the screen, and vice versa. No doubt those directors will be the most successful who are able to free themselves most entirely from stage traditions. "The element of the dramatic," writes Miss Brown, "is the same in both cases. On the screen and on the stage drama is the great desirable. But the ways of attaining it and making it most effective differ. Thus far it appears to be the broadly melodramatic that appeals best on the screen. The conflict that is a physical struggle is easier to picture, of course, than psychological debates. Many of the best photoplays have been made out of books, basing the screen version directly on the novel, not on any play that may have been made of it. In the interesting photoplays recently shown, the most interesting to me was 'Tess, of the Storm Country.' This scenario was based on a novel and not on a play. Its action was simple, direct and rapid, and its events consecutive. With good acting, its picturing of human verities was sincere and forceful. The same story, dramatized for the stage, would, no doubt, have seemed the rankest melodrama, quite lacking in the subtlety that sophisticated audiences now demand. Others of the best photoplays, such as 'Quo Vadis,' 'From Savage to Tiger,' 'The Sea Wolf,' and 'Neptune's Daughter,' do not follow plays. 'Quo Vadis,' to be sure, and also 'The Spoilers,' were once produced in play form, but neither was overly successful on the stage, and the motion picture versions were based on the original novels and were quite different from the play versions. One might go on indefinitely to show that the stage and the screen are two different worlds and that the photoplay has surprisingly little in common with the stage play." Miss Brown's attitude is quite interesting, and, of course, is open to argumentation. "Neptune's Daughter" was first written by Captain Peacocke as a speaking drama for Annette Kellermann. He later wrote a motion picture version of his plot. Whether he followed his speaking drama closely as to action we have no means of ascertaining, but it would be interesting to know.

.....
Inspiration and perspiration are German cousins.

Hall and the Critics.

Emmett Campbell Hall, staff photoplaywright with Lubin, regards the critic as his best friend. "And the more savage he is the better I love him," he adds. "The writer or actor who resents adverse criticism will never rise, and if he does not retrograde, will be left behind," Mr. Hall declares. "No critic is infallible—to err is human—and I have occasionally read criticisms of my photoplays which were obviously based on an entirely erroneous understanding of the picture in question. In such an instance, instead of resenting the perhaps undeserved adverse comments, I figure to myself: 'If this man, familiar with thousands of pictures, has failed to grasp the true meaning of this story, is it not highly probable that the vast majority of the public will fail to apprehend the meaning I intended to convey? I then search for the defect in presentation, and profit by the experience. Such a criticism based on a misapprehension is, unconsciously on the part of the critic and perceptible on the part of the author, a criticism on a defective presentation, and not on the story the author had to tell. It is just as bad to tell a good story so poorly that it will appear poor as to tell a really poor one. I do not at all agree with some who assert that all praise is harmful as tending to develop conceit and a fatal self-satisfaction. Sweeping, pointless commendation might have this effect on small minds, but specific praise is helpful to the intelligent worker. It encourages him, and every one needs a little encouragement once in a while, and he

strengthens and broadens his work along the lines in which he appears to be doing well. Also, by contrast, his attention is sharply directed to those lines which have not received praise. We are fortunate in that most critics connected with the motion picture press are intelligent and painstaking men, with the interests of the industry at heart, and their criticisms, whether favorable or unfavorable, are valuable, for they are always constructive, never destructive.

.....
Patience and cheerfulness work wonders. One of the hardest and yet one of the most useful lessons we can ever learn is to smile and wait after we have done our best.

"The Mirror's" Policy.

It is the policy of Mr. Robert E. Welsh, editor of the motion picture department of THE DRAMATIC MIRROR, to have film releases judged strictly on their merits. The MIRROR's staff of critics view the productions with unprejudiced eyes, and it makes no difference what is the brand or who is in the cast, the play is carefully considered from all points and a conscientious and fair review is demanded. This policy has resulted in the criticisms of THE MIRROR reaching their present high value in the profession. On THE MIRROR staff, a review and criticism of a film from synopsis only, means instant dismissal. All films to be criticized must be seen from title to tailpiece. Mr. Hall's attitude toward the critics is most just. With very few exceptions the critics endeavor to be honest and fair with all concerned, and when adverse comments are made they come with the excellence of the entire industry at heart and with a hope of further uplift of cinematography. Photoplay authors occasionally write to us complaining of this or that criticism of their photoplays. These writers should read carefully the opinions expressed by Mr. Hall, and should also remember that many a photoplay appears on the screen in different form than it left the editorial department. Neither the editor nor the author should be censured for this fact, but, nevertheless, the critic has no means of knowing the situation. He is there to judge the story as it appears on the screen and is not supposed to know what has occurred in production. Mr. S. S. Hutchinson, of the American Film Manufacturing Company, has truthfully said: "The producer, of course, is the most important factor. He is the supervising architect who must be able to pass on the acceptability of the plans or scenario, which requires the most careful consideration, but which too frequently receives very little or only superficial attention. Most efficient results are attained by having the working script arranged so that the incidents of the story can be put on in sequence and the scenes subsequently cut and properly assembled; and by no means should a scenario be permitted to be altered as the production progresses. Upon the producer devolves the proper interpretation of the script. He must fathom the spirit the author intended to depict." Too frequently this is not done, and the editor and author are obliged to shoulder the blame rightfully belonging to some director. Of course, the shoe is oftentimes on the other foot. To produce a script as submitted by the editor, endeavoring to catch the spirit of the author, is the only way in which commendation or censure can fall upon all concerned in the production.

.....
It is a wise photoplay author who knoweth his own script.

The Correct Idea.

"As a reader of THE MIRROR for the past twenty years, may I add my word of welcome to your department, which has proven a source of information, help, and encouragement to staff writers and photoplaywrights in general, as well as to the earnest, willing-to-be-shown beginner who is striving to break into the game," writes Wallace C. Clifton, staff photoplaywright with the Selig Company. "I have just finished reading your article, 'The Photoplay of the One Reel,' and also one by F. McGrew Willis on the same subject, and they both express opinions which are of vital import to every one who has the best interests of the motion picture industry at heart. Particularly true are your remarks

regarding 'honest to goodness' multiple reel productions, which will always be in demand wherever feature pictures can be shown to advantage and profit. And the padded out one-reel subjects made to do service as two and three reel releases, these latter monstrosities have been produced to satisfy a mistaken market requirement, and will soon meet their merited fate through the simple law of supply and demand. Any movement to bring the single reel back into its own should have the hearty support of all concerned in the manufacture of motion pictures, but there is another angle to the proposition which I have failed to see mentioned by the writers who have discussed this important subject. At the beginning, reels to hold one thousand feet of film were standardized and for obvious reasons. A universal departure from this standard would be practically impossible, yet in my experience I have written, adapted, and revised numerous single reel stories which could have been better told in twelve or fourteen hundred feet, and others, simple heart interest tales, that were satisfying and complete in from six to eight hundred feet. The condensing of one and the lengthening of the other lessened the strength of both. The split single reel we have always with us, then from necessity, why not the split double reel when occasion demands it? This would permit a director to play all of his scenes out convincingly, allowing room for bits of business and detail, which sometimes must either be sacrificed or the continuity of the story, ruined by the omission of scenes which carry the play along logically, and which are often cut because the footage is too long. Personally, I know the split double reel has worked advantageously in several instances, and I can see no good reason, commercially or otherwise, why it should not be more universally adopted. In other words, let a story with the 'punch' run its natural length, irrespective of footage, and attach to it a subject which will complete the two thousand feet."

.....
And this: Why not safe and sane scripts?

A Few Observations.

We remember several years ago when the Thanhouser Company released with great success one or more photoplays which were permitted to run their natural length, whether twelve hundred feet or fourteen hundred feet. "We believe we are safe in asserting that it was the Thanhouser Company that first called attention to the subject. Like Mr. Clifton, we believe the time is coming when photoplays will be permitted to run the length essential to the unfolding of the plot and not be measured by the thousand feet with chalk line and spirit level. We have agitated this point for years, and with the revived popularity of the one-reel story we look for some radical innovations on the part of certain manufacturers. Too many good stories, which could properly run two or three hundred feet over the one thousand footage, are sacrificed ruthlessly in the cutting room to meet supposed commercial requirements. In other words, it is the sacrifice of art to commercialism. If a story cannot be fully visualized in one thousand feet then as many hundred feet as necessary should be permissible. As to the one-reel question, we can only repeat what we said nearly a year ago. The logical solution of the photoplay is the classification of the offerings. The one and two reel and the split reel will remain with us always; they are the strongholds in popularity, for their use means infinite variety. The time will come when the feature photoplay will be offered in another class of theater.

.....
The most poverty-stricken person on earth is the fellow who has no imagination.

Pertinent Pointers.

Editors of the photoplay departments of Sunday newspapers are perfectly welcome to use our stuff. However, it is only courtesy to credit it to THE DRAMATIC MIRROR. Many of our correspondents continue to ask about "proper form." Purchase any standard textbook in the market for sample photoplays. There is the title, then cast of characters, then synopsis as brief

as possible, scene plot, and scenic action starting on a new page.

.....
Despite all that has been said, many beginners persist in depicting death bed scenes and all sorts of crimes and tragic accidents in their photoplay. Two out of every three contain something of the kind. Evidently there is an impression that crime and death means forcefulness. There never was a greater mistake.

.....
Because we wrote an article telling of the many good plots to be found in the Bible, many write us that they are preparing "gripping biblical dramas." Such stuff is more frequently written by the staff or contract men. Query the editors before embarking on biblical masterpieces.

.....
There is system in all things, including literary work. Some write best in the early morning—which is the best time. Others work best in the evening. Some people must be isolated to do good work, but former newspaper men and women are not so particular. The point is to have a system. Work so many hours each day, whether "inspired" or not. Make a habit of your writing.

.....
Remember, it is not the style that makes the salable photoplay, it is the action. Write action and let the style take care of itself as it generally will. Fine writing has no place in the photoplaywright profession. Only the story and action remains on the screen—the style cannot be presented. Eliminate word paintings and write snappy and brief action and study the proper use of adjectives. One or two words sometimes will do for a paragraph.

.....
Production and manufacture of more single reel subjects was recommended at the Exhibitors' League Convention at Dayton. There will be a sudden demand for single reel plots—preferably comedy—very soon. Are you preparing to meet this demand?

.....
Certain photoplaywrights are like Wilkie Micawber—always waiting for something to turn up.

Tainted Scenes.

Do not write tainted scenes; if you cannot imagine that which is good and which is clean, do not imagine anything. Tainted imaginations and tainted scenes are familiarly disgusting to script editors and department editors. Why is it that many women will persist in writing the risqué stories which only tend to degrade? In our experience we find that the women greatly exceed the men in this respect. Some of the most modest of women will persist in submitting photoplays which, if filmed, would never pass the censors in this or any other country. There is evidently a prevailing idea among the uninformed that the tabaco plot is something highly desirable. Perhaps one or two spoken dramas have fostered such an impression. The fact remains that the highly seasoned photoplay story continues to be written and sent in with assurance to the photoplay editor. Stop it! What this class of writers need is a sharp reprimand or two from the editors; to be told plainly that they are contributing demoralizing stuff; that they are misguided, to put it mildly. We have long been puzzled to know why it is that some lady, evidently refined and modest, will seemingly delight in putting erotic stuff on paper. Perhaps it is a psychological question that can be unraveled for us by some editor. We would like a solution. And then the tainted scenes: Censors have rightfully ordered that scenes showing the choking of women, cigarette smoking, drinking in barrooms, etc., be eliminated. Choking a girl is a bad sight, worse than pocket picking or tapping a till. People do not want to become familiar with such scenes. They lower the moral standard of a community. Tainted scenes lower the thinking and taint the taste of young people. Film editors and manufacturers have a great responsibility resting upon them.

.....
Something to worry about: How long ought a movie kiss to be?

Cruelty to Animals.

.....
A spectacular appeal in behalf of the dumb animal was made to the Motion Picture Exhibitors' League of America in a number of petitions, all similar in construction, received by the organization from the humane societies of States

VITAGRAPH

6 A WEEK—"Life Portrayals"—6 A WEEK

"HIS KID SISTER"—Comedy-Drama Monday, July 27

She returns her brother's kindness at the risk of her life. After a long ride and daring chase, she finds the sheriff and helps her brother redeem his past. MARGARET GIBSON in the title role.

"JOHN RANCE, GENTLEMAN"—Tuesday, July 28

Drama in Two Parts
Rather than betray his friend, he sacrifices the love he coveted. His friend's wife learns there is honor among men. NORMA TALMADGE, ANTONIO MORENO and HARRY KENDALL in the cast.

"OFFICER KATE"—Comedy Wednesday, July 29

She gets on the force, but beats it home when her hubby gets a good looking housekeeper. Kate is now stationed at her own friend's. KATE PRICE in the lead.

"THE GREATER MOTIVE"—Drama Thursday, July 30

Bob is a great fighter, but gives up the championship to the husband of the woman he loved. GEORGE COOPER, DOROTHY KELLY and JAMES MORRISON are the cast.

"PRIVATE BUNNY"—Comedy Friday, July 31

John cuts a figure in his uniform and cuts out his rival. Flora Finch thinks he's grand. John is arrested for desertion and there the romance ends.

"THE VIOLIN OF M'SIEUR"—Saturday, Aug. 1

Dramatic Fantasy in Two Parts
He loses his freedom and his violin. Years after he recovers his liberty and the love of those from whom cruel fate had separated him. His life ends like one sweet song. CLARA KIMBALL YOUNG, ETIENNE GIRARDOT and JAMES YOUNG are the principals.

SIX A WEEK

"DETECTIVE AND MATCHMAKER"—Comedy-Drama Monday, Aug. 3

"WARFARE IN THE SKIES"—Two-Part Drama Tuesday, Aug. 4

"SECOND SIGHT"—VITA-LAUGH Comedy Wednesday, Aug. 5

"MEMORIES IN MEN'S SOULS"—Drama Thursday, Aug. 6

"THE LOCKED HOUSE"—Comedy Friday, Aug. 7

"THE HOUSE ON THE HILL"—Two-Part Drama Saturday, Aug. 8

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throughout the country. It is charged that motion picture manufacturers have been guilty of cruelty to animals in producing films. The throwing of an animal over a cliff or sacrificing the lives of dogs, bulls, etc., in needless fashion is held to be a daily occurrence, and they want it stopped. Protests came from all sections of the country. While it is a fact that there have been instances where animals were brutally treated in motion picture productions, the incidents are exceptions and not the rule. The film concerns that have invested in wild animals care for them properly. Wild animals are costly. Colonel Bell, for instance, has instituted a zoo on the Pacific Coast, where his wonderful menagerie is fostered. But certain feature concerns have sacrificed the lives of dumb beasts in their anxiety for the sensation. It is well that attention should be called to such practices and that they should cease. And the lesson to photoplay authors is not to write in business calling for bull fights, horses plunging off cliffs, mad dogs, etc. In the future, animals will be more carefully handled in many film productions. Public sentiment demands it, and public sentiment rules Filmland.

[Mr. William Lord Wright will be pleased to answer all personal inquiries by mail, always providing a stamped, self-addressed envelope is inclosed. There is no fee for this valuable service.]

LICENSED FILMS

Mrs. Billington's First Case (Bioscopy, July 21).—Montague Glass wrote the story for Murney's from which this one-reel scenario was adapted, and, quite naturally enough, he has chosen a subject dealing with lawyers and the law. Gerie Holmes is the wife, a lawyer; Bryant Washburn the husband, Lillian Trew the maid, Robert Bolder the judge, and John H. Cusack the shyster lawyer. The atmosphere of the action is comical throughout, and with its first type of humor easily wins laughter for its situations and incidents. The husband and wife sit at opposite sides of the table in the court proceedings, where the wife is endeavoring to recover damages for the unpaid wages of her servant from the latter's last em-

ployer. The husband easily has the case thrown out of court, and the wife vents her frustration and anger on him outside. Later, however, she confesses that "I have retired from active practice, Bob dear."

Worms Will Turn (Lubin, July 21).—Worms Will Turn is a synonym for bobos, who come back heartily at the burlesque, police who try to drive them out of town. The story is presented with the usual accompaniment of rough-and-tumble action. The script is by E. W. Sargent, and the direction is in the hands of Frank Griffin. Raymond McKee, Julia Calhoun, Ed. Lawrence, and Babe Hardy play the leads. It is split with Temper and Temperature.

Broncho Billy Puts One Over (Bioscopy, July 21).—With G. M. Anderson and Marguerite Clayton in the leading roles, this picture continues where many a similar one-reel picture leaves off, and shows the foreman in love with the ranch owner's daughter. He is discharged, and she is sent East to school. He kidnaps her from the stage coach, and they are married. Then they live as "squatters" on her father's property. The father learns that he is living as a squatter (but he does not hear about his daughter) and with other cowboys visits Broncho. The girl tells him of the marriage, and to his statement that Billy stole a pony, she replies by assuring her father that no man would steal his wife's pony. Western to the core and full of live interest.

The World and the Woman (Bioscopy, July 21).—This one-reel drama is an excellent exposition of the caprice, and shows the effect of public opinion as contrasted with that of a jury. The play opens with an unusual picture, and thereafter contains a series of scenes very different from the ordinary run. There are strong scenes throughout and in the keeping of a secret between the two characters, the film attains a high degree of suspense to the end. This end, while it was unnecessarily made a "happy" one, will at the same time excite sympathy. The woman in the opening scene is acquitted of the murder of her husband. To escape the public opinion, which judges her guilty in spite of the verdict, she moves to another town and under an assumed name secures a position as stenographer. She falls in love with her boss, but hears him express an opinion that "that woman who was acquitted is guilty." Subsequently she finds the note in one of her gloves, wherein her husband confessed his suicide because of an incurable malady. The printing of this note in all the papers brings the verdict from her boss that that woman probably wrote the note herself.

At this the woman leaves, broken hearted. After telling the astonished man that she is "that woman," he follows and easily persuades her to change her mind. This quick divergence to make a happy ending is the only break in a plot of unusual strength.

The Song of Henry Italy (Bioscopy, June 22).—This drama is somewhat impromptu, but at times suggestive of Italian character. A man leaves for America, and his letter to the girl does not reach her. She no longer plays her favorite song on her mandolin, but is taken to America by some traveler, whom she happens to meet. Eventually the man is the means of restoring to her some property of which she was robbed.

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REVIEWS OF FEATURE FILMS

"A WOMAN LAUGHS"

Two-Part Solig Drama. Produced by Norval MacGregor from a Scenario by W. E. Wing. Released July 20.

Clara Kathryn Williams
Louis Edwin Wallock
David Charles Cary
Scott Harry Lonsdale

Though more of a character study than a drama, this offering possesses sufficient that is startling and theatrical. Norval MacGregor has provided an adequate production, and Kathryn Williams as the dirt, the principal character, is excellent.

Reel one, with its development of character, closes with the death of one of Clara's victims. At the beginning, in his attempt to show the friendship of the two men, who later fall out over the woman, the author has placed them in the proximity of an Italian's knife and caused one to throw himself in front of the thrust to shield the other. This action seems out of keeping with the spirit of the rest of the play. The reel ends with the death of one of the suitors, by accident, and the other, shocked by the harsh laugh of the woman, moves West.

Reel two brings the woman West as the fiancée of the young engineer, the employee of David, the man who moved away from her at the end of the last chapter. The latter is the means of warning the young man, Scott, of the character of Clara. He lures the woman to the mountains, determined "to make her pay," but "I could not avenge the wrong—she is a woman," tells the story of an exciting pursuit and its eventual outcome. When last seen, the woman is sadly walking away, her laugh extinguished.

"THE CORSAIR"

Four-Part Adventure Drama. Acted by the Pathe Players for Release by the Eclectic Company. Directed by Frank Powell.

The Corsair Crane Wilbur
Medora, slave girl Anna Rose
The Lieutenant Edward Ross
The Sultan M. D. Penn
The Corsair's Father George W. Page

Love, hatred and many other extreme passions are included in this tale of the piratical main, which from the proximity of a Sultan may be supposed to transpire somewhere near the Mediterranean. Of course, it is a dangerous undertaking to film one of these purely adventure stories nowadays, even though the scenario is founded upon a poem by Lord Byron. But here, at least, the result is satisfactory. Interior settings are lavish, and what is more to the point, the camera is utilized to make clear every detail. Some of the scenes in the harem and in the interior of the palace are magnificent samples of studio settings. The work of the cast is excellent, as is the direction.

The time is the past; the place some remote spot, but within rowing distance of the palace of a Sultan. The play opens with some captive maidens brought to the caves of a bold corsair, who protects the prettiest one from his lieutenant by keeping her for himself. The cheated one takes his knowledge to the Sultan who raids the caves in the absence of the band and takes the girl as one of his harem favorites. The corsair follows disguised as a woman, and is thrown into the palace dungeon, where the girl tells the Sultan to "save him for torture." The slave girl helps him to escape, and this flight is replete with thrilling incident, especially in the death of the Sultan in his harem bath. Arrived at the caves, the traitor is discovered trying to make away with the gold he kept back from the Sultan.

"WHY PREACHERS LEAVE HOME"

Two-Part Comedy Feature Produced by the Melies Company in America. Released July 23.

"All's Well" is the last subtitle, leaving the rest of the meaning to the individual taste of the audience, which apparently enjoyed one of the first of the American-made films of this company.

The preacher is summoned to perform a distant marriage, thus settling for good and all the reason for the caption. On the train he mixes suitcases with a man named Isaac Isaac, a whiskey drummer, and gets off at the wrong station. The drummer, at the station where the preacher was to have left the train, is mistaken for the preacher because of the Bible he is examining curiously, and is dragged from the train by the bridegroom and his friends.

We have here the usual double case of mistaken identity, which is further complicated later on by the arrival of a tramp, with whom the drummer changes clothes, so that the chase which now ensues is after the tramp, who is mistaken for the preacher, and the drummer, who is mistaken for an ordinary hobo.

The minister, meanwhile, in the home of some good friends who have taken pity on his mistake in the station, is found to have many bottles of an alcoholic nature in his suitcase, which the servant appropriates. Now the master reads of a minister and who assumes the guise of a minister and who also carries much drink with him. He has the minister arrested. In the same jail are the other two, captured after an untiring pursuit, and the muddle is finally cleared up.

This will be seen to comprise an attempt at a big comedy subject, branching out in search of new possibilities as the triteness of the material at hand becomes

marked. Not only in the way the photographs are taken, and in the varied series of tints used, but in a good deal of the direction does this offering show its decided departure from the average trend of comedy.

"THE SONG OF THE GHETTO"

Two-Part Vitagraph Special Feature. Produced by William Humphrey. Author, Louise Hagana. Released July 18.

Ernesto Calucci William Humphrey
Mario Amato Antonio Merens
Rosa Bragusa Carolyn Birch
Yvette Danbigne Eulalia Jones

There is lots of uncertainty, and thus suspense, to this play, partly because the characters are not firmly established. Perhaps the fact that all four of the principals are Italians, with similar make-ups, accounts for this. Whatever may be said against the play's clarity, however, the story differs pleasantly from the usual run of Italian plots, and gives the impression of truth in atmosphere and Italian temperament.

In Milan, one of two struggling musicians is summoned to New York to fill an operatic engagement. He refuses to take along the daughter of his landlady, with whom he is only slightly in love, while she is madly so with him. Later the other, a composer, follows, and takes Yvette, the daughter, along. In love with Rosa, a member of his opera company, the tenor refuses to even talk to Yvette. To test her voice, as a wager, Rosa dons street costume and sings. Mario, the composer, recognizes the timbre of the voice and starts to give her free instructions. They fall in love, and she sings his "Song of the Ghetto." This brings him fame. Yvette, hurt by the refusal of the singer to recognize her, makes her way into the theater and in her fury stabs Mario in mistake for Ernesto, the singer. Mario, however, recovers, and all is explained.

"AN ELEVENTH HOUR REFORMATION"

Two-Part Photodrama Produced by the Kay-Bee Company. Scenario by Thomas H. Ince and Richard V. Spencer. Produced by Walter Edwards. Released July 31.

Marion Cory Gretchen Lederer
John Cory J. Barney Sherry
Frank Graham Harry Keenan
The Burglar Walter Edwards

Marital infidelity has rarely been pictured with more fidelity to detail than is found here. The husband is a lawyer who has some big cases to fight. He is often compelled to stay downtown at night. The thoughtless wife does not reason this out, and imagines herself deserted. In the frame of mind she chances upon an old sweetheart and is easily persuaded to make frequent engagements. Then one night the husband coming home unusually late, they have their final quarrel, and he leaves to sleep in a hotel, promising to send his representative in the morning to arrange for a divorce. With his exit the other man enters and tries to persuade the wife to elope.

A burglar enters, and as he is clearing the dressing-table of its silver he sees the picture of the husband, which recalls to his mind a very dramatic scene where his innocence was declared by a jury and principally because the husband defended him. So he replaces the silver and goes downstairs, where he hears a murmur of voices and verifies his suspicions. He ties the other man to a chair and is giving the wife some good but bitter advice when the police come, summoned by the other man, who has managed to reach the telephone. The wife hides the burglar until the police have been put on the wrong track, and then she sends for her husband.

"BREAD UPON THE WATERS"

Two-Part Vitagraph Feature. Produced by Wilfrid North. Scenario by William Addison Lathrop. Released July 21.

Jean Etienne Girardot
Mary Lillian Walker
Mammy Kate Price
Falconer Harry Northrup
J. Gage Russell William Y. Banous
Harmon Arthur H. Ashley

If the title of this play be taken as indicative of the plot, then the moral of the offering seems to be that you never can tell in what form "the bread" will come back. As a play proper, from the standpoint of technique and construction, the offering will suffice. We think, however, that it is made distinctive principally by the personality of Etienne Girardot, who, made up as an old man, holds the principal interest, even above the dimpled Lillian.

The artist dies, and his three sisters—twenty, seven and five years old, respectively—are adopted by the kindly artist next door, who can ill afford the sacrifice. The artist also befriends a millionaire, whom he mistakes for a poor man, and the millionaire causes all his paintings to be purchased. The art dealer doing the buying, however, tells the artist that he will have no great success until he has experienced some deep emotion. Then a young artist asks the elder one's permission to woo the girl, and although the guardian has fallen in love with her himself he gives her to the younger man. This is the necessary emotion, it seems, for thereafter his fame as a painter spreads far and wide. A plausible plot, reasonably well presented, and an old-fashioned atmosphere created principally by the characters, tend to produce powerful yet gentle pathos.



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REVIEWS OF LICENSED FILMS

A Dive for Life (Edison, Aug. 4).—In contradiction to the current serials which are incomprehensible to one who has not followed the characters from the beginning, this one-reel installment is probably clear to all. It follows the main title with an explanatory subtitle that must suffice for necessary clarity. This, the next offering of the "Man Who Disappeared" series, finds the man very much in evidence, and the principal figure of a half-breath escape over the side of a vessel. Harwood, he and the girl for whom he sacrificed his good name, return from Boston and take a river steamer. With the advent on the gang-plank, the meaning of the title becomes clear, for the detectives follow and, seizing him, lock him in his cabin. The girl from her cabin next door forces her way in, and thus manages to help him effect his escape by a high dive over the side. He later meets her at the appointed place. It will readily be surmised that not in originality of material has this play triumphed, but rather in the novelty of the locale, for all most of the whole of the reel occurs on the white decks of a river boat. Some pleasing views of the Hudson River as the boat descends are also shown. Marc McDermott, Miriam Nesbitt, Harry O'More, and Harry Mason are the quartette in the principal roles. Mason playing the detective. Charles Habin is the director.

One Touch of Nature (Edison, Aug. 8).—A refreshing one-reel comedy-drama is this sort of "back to nature" subject, and in the end full of bright smiles. John Sturgeon, Elizabeth Miller, J. T. Yamamoto, Edna Hamel, and Andy Clark are the direction of Asher Miller. Some of the country sets are remarkably pretty, and the picture, all-in-all, is exceptionally well directed. The first man has a bad case of nerves, and when his automobile breaks down on the road, he decides to walk. His looking himself is quite natural. He meets a little boy fishing on the stream bank, and is soon following example. Then he smokes grape vine and also cooks the fish. He decides to sleep out on the ground, after a berry and fish supper, and his wife comes with a basket and lies down next to him. He wakes to find that "the touch of nature" has driven business worries from his mind, and once again he is good natured.

A Tango Spree (Edison, Aug. 8).—Charles M. Gray is the producer of the comedy written by Cyrus B. Smith. In the cast are Dan Mason, Jessie Stevens, Miss McLeod, May Abner, Edna Hamel, Marie Williams, Yola Benner, and Billie Milford. Dan Mason, playing the lead, is shown as the ill-natured man, who resents the introduction of the new dances. His dislike extends to his own home, where the cook dances with the grocer's apprentice, who also teaches him the new steps. But the backward man owns the only ball in town, and he will not allow his neighbors to rent the place for their new dances. They steal the key while he sleeps and start to hustle. He visits the hall, the sight of the swaying couples revives a latent spark of youth, and he dances the new-cut steps with all the ease of an expert. The director has interpolated much original business to lead comedy to an otherwise conventional story.

Farmer Rodgers's Daughter (Edison, Aug. 11).—While the farmer's broad acres are beautifully photographed in this one-reel drama, and while in general the picture is presented with a wealth of beauty in settings that is admirable, and while the director, Charles Habin, has done out the best possible with the cast including Marie Williams, Yola Benner, and Billie Milford, the film lacks originality. It is the old theme of an estranged family being brought together by the influence of a child. Much good photography and effort on the director's part have been expended on the script, but the subject hardly warrants the trouble. The hired man marries the daughter, and years later the estranged grandfather is reconciled to the erring couple by the accidental meeting with his grandchild.

Undoubtedly a strong plot bearing the stamp of verity, in the means of presenting a difficult story clearly, and with emphasis. William Humphrey is the director of a capable cast, consisting of himself, Marie Williams, Dan Mason, Yola Benner, Yola Benner, and Carolyn Birch. It is all very Italian in its emotionalism. The man is shot and the husband is arrested. His ignorant wife is made to sign an affidavit that incriminates her husband. This is an effective touch, frequently brought out at the trial each of the witnesses, and the wife saves her husband, only by compromising herself with the star witness. The verdict from the husband. Later he forgives his wife when she tells him that she lied to save him.

That Boy from the Poorhouse (Edison, Aug. 11).—This one-reel offering will hold the attention and interest because of its comparative novelty in some phases. The boy is brought from the poorhouse by the irascible farmer who burdens him with work. To make the tasks the more unbearable, the rich scion of the family next door has taught to do but play. The poor fortunate lad steals away to enjoy good times with him, being brought back by the ear each time, until they both steal away in a boat. An accidental discharge of a gun explodes a charge of dynamite which upsets the boat. The boys are rescued, and then comes the "miracle" part of the play when the poor boy is adopted by the richer people as a playmate for their young hopeful. Next to the work of the boys themselves, the part of Alan Hale as the father is by far the most impressive.

The Lie (Lubin, July 17).—A simple and forceful example of a father committing the very crime he has warned his son against. This true commentary on life has at least come to the screen, and is presented with artistry, and especially where the snow scenes are concerned with realism. While away, the boy takes the extra gun and the trap as he has seen his father do, and pretends to set traps. On the father's return he sees the condition of the traps and warns the son, who at first denies the deed, never to tell another lie. Then the father, pursued by the warrens, arrives at the cabin at night hides in the cellar, and tells his son to deny all knowledge of him. To the warrens he tells the truth, and when his father asks him why he tells him because he did not want to tell a lie. For this the warrens forgive the father, if he promises to leave the country. George Terwilliger is the author of the script, which Edgar Jones played in the lead and directed. The part of the boy was taken by Albert Hackett.

Pathe Weekly, No. 46 (July 23).—Review by the Governor of Fort Meyer military forces; the I. W. W. memorial for the dead

bomb makers; Tacoma classic race for autos; the "Hippo" family moving their quarters; the Japanese admiral and the Japanese sailors visiting San Pedro harbor; the National climbing race for balloons; the visit of the Omar and family to Sebastopol; Harvard winning the grand challenge cup at Henley; Kermit Roosevelt and his bride returning from their wedding journey; and the launching of the super-dreadnought. These constitute this well-edited series of pictures, all clearly photographed.

The Straits of Bonifacio, Sardinia (Pathe, July 23).—A beautiful scenic film of these marines and mountain parts. Split with *Hamlet* growing.

Hamlet Growing (Pathe, July 23).—How the industry is carried on in New Zealand from the cutting of the reeds through the process of splitting and drying the fibers to the final shipment to the factory, where ropes are made. It ends the reel with *The Straits of Bonifacio*.

The Hosts of the Sea (Pathe, July 27).—A number of intimate pictures showing some of the odd species that dwell in the ocean, mostly of the smaller variety. They are both interesting and instructive. Begins the reel with *Coffee Cultivation*.

Coffee Cultivation (Pathe, July 27).—Showing how the coffee beans are plucked from the bushes, how they are sifted, and the coffee packed and sacked according to quality, and brought to the warehouse, and shipped all over the world. The subject is split with *The Hosts of the Sea*.

Hearst-Selig News Pictorial, No. 41 (July 20).—The Vera Cruz miller heron being commended by the Navy Department; maintaining the claims of the lion that killed its trainer; the I. W. W. memorial meeting in New York for the dead bomb makers; the Duchess of Marlborough expanding suffragette society in front of the home of Mrs. G. H. P. Belmont at Newport and some views of the magnificent marble palace and Chinese gardens; an insight of a recent spirited clash between the Cubs and the Giants; a cowboy's field day at Fresno; and the launching of the super-dreadnought *Nevada* by the allies of the government. The pictures are well selected for variety, of subject and are timely.

The Lad from Old Ireland (Kalem, Aug. 1).—This is a release of the film called *A Romance of Old Erin*, released Nov. 22, 1910, and as one of the best of those days was judged worthy of presentation now. The picture concerns the Irish lad, who emigrated from Ireland and won his way here, and then turned his thoughts to home. He arrives there in time to pay the mortgage before the cruel landlord can evict his aged mother. Gene Gannier is the lead, and the picture is presented with a Irish comparison favorably with productions of modern times. It runs a thousand feet.

Don't Monkey With the Buzz Saw (Kalem, Aug. 1).—There is a mixture in this one-reel comedy of the comic and the serious, and then trying for some of its interest on the burlesque police, called in as a last resort—that is, at the end of a film to wind it up with a rush. On the whole, it is a very acceptable play with Ruth Roland, Marshal Nolan, Laura Oakley, John J. Brennan, and Victor Hoffman as the principals. Marshal Nolan is the resourceful producer. The mother-in-law comes for a visit, and to get away from her and also to join his friend on a spree a man remembers both wife and mother and spends the evening pleasantly, awaiting the trick, and turns the tables by pretending to go to sleep and then surprising the deceiver at a restaurant table with his companions. The mother-in-law gets her revenge.

The Public of Higher Education (Kalem, Aug. 1).—This is a release of the film called *Two Men for the Old Man* (Kalem, July 22).—One of the series of scenario-fables that George Ade is writing for this company, and almost as funny as some of its predecessors. Full of college pranks and the Swedish frolics of the students, it reflects the screen account of one of the funniest of present-day writers. Wallace Henry as the football hero, Leo White as the Swedish son, and Robert Holder as the latter's father and bank-roll are the principals. The offering will form a pleasant reminder of the printed fables, as the story is closely adhered to on the screen. Father, amazed at the bills for "education," comes to college where the boys put him through a course of real college "education." It consists of a series of pranks, until finally the father is seen using a shotgun to keep his son at work on the farm. The moral: "Any bright young man can get four years' education in one year."

Buddy's Downfall (Vitaphone, July 22).—A scenario that was written by the juvenile, Paul Kelly, and acted by him in the leading part naturally enough, ably assisted in the pranks of boys. The conflict is between long and short trousers. Buddy poses as a man to the girl next door, while his elder brother also wants the same girl. For the strawberry festival the brother is a little late with his invitation, and Buddy promises to go. The older brother steals the only long trousers and best clothes that the younger brother owns, and he is obliged to go in his youthful attire. He is partly avenged on his brother, who steals the girl at the festival by sneering his face with a plate of ice cream. The audience roars in sympathy with the partial triumph of the younger brother. Paul Kelly, Anne E. Tapley, Arthur Conine, Frank La Stranga, Constance Talmadge, Mary Anderson, Adele De Garde, and Mabel Kelly are the principals. Ted Johnson is the producer.

The Sealed Package (Selig, July 22).—The plot is meant to possess considerable mystery, but the lack of a clear exposition militates strongly against the complete success of the film. There is a quite reasonable impression about the play after its drift is understood, but there is little suspense. Wallace C. Clifton is the author, with Thomas Hastings as the producer and lead as well. Julius Frankenburg, Roy Watson, Emma Bell, and Franklin Hall are the cast. The traveling salesman of a firm places a sealed package in the safe, and the same day a sealed package of valuable stones is also placed therein. The trusted clerk, whose daughter is loved by the two younger clerks, returns to the office one evening to return some valuable papers that he forgot to place in the safe. It is the evening of the same day the traveling man had withdrawn the package he supposed contained his private papers. The next morning to shield the old clerk who is afflicted with heart trouble, one of the young clerks takes the blame for the disappearance of the stones, but a telegram from the salesman who has discovered his mistake, raises him high in the esteem of the firm, and also in the eyes of the girl.

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